

THE DIAPASON

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DEVOTED TO THE ORGAN

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Fifteenth Year—Number Twelve.

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PITTSBURGH CHURCH HAS FETE FOR ORGAN

NOTED MEN AT THE CONSOLE

Instrument of Seventy-five Stops in Church of Ascension—Philippi, Organist of Church, Heinroth and Noble Play.

Elaborate preparations were made in October at the Church of the Ascension in Pittsburgh for the dedication of the large new Skinner organ, a four-manual of seventy-five stops, over which Daniel R. Philippi, organist and choirmaster of this large parish, presides. Mr. Philippi had as his aids in the ceremonies T. Tertius Noble of New York and Charles Heinroth of Pittsburgh.

The organ was dedicated by Bishop Mann on Wednesday evening, Oct. 22, at which time a festival service, with a choir of men and boys, preceded the inaugural recital given by Dr. Heinroth. The anthems were the Hallelujah Chorus from Handel's "Messiah" and "How Lovely Is Thy Dwelling Place," Brahms. Dr. Heinroth's recital program included: Three Chorale Preludes—"In Thee Is Gladness," "By the Waters of Babylon" and "Be Glad Now," Bach; Pastoral Symphony, "Messiah," Handel; "Gethsemane," Mallinger; "Saul" (tone poem), Stehle; Chorale in A minor, Franck.

On Sunday, Oct. 26, this recital program was played by Mr. Philippi: Jubilate Prelude, Bach; Pastoral in A, Guilman; "Evening Bells and Cradle Song," Macfarlane; Serenade, Grasse; Nocturne, "Midsummer Night's Dream," Mendelssohn; March, Occasional Oratorio, Handel; Prelude in B minor, Bach.

On Wednesday, Oct. 29, Mr. Noble of St. Thomas' Church, New York, played: Concert Overture, C minor and major, Thomas Adams; "Chant Tonelle" and Adagio, Vodorinsky; Fugue in E flat, "St. Anne," Bach; Three Chorale Preludes, Noble; "Song without Words," Guilman; Andante in G minor, Boely; Overture, "Dream of Jubal," Mackenzie; "In Summer," Stebbins; Andante, Mozart; Prelude and Fugue in F minor, Noble.

Following is the specification of the new organ:

GREAT ORGAN.

Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Wald Flute, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Tromba, 8 ft., 61 pipes.
Processional Stop (mild Diapason), 8 ft., 61 pipes.
Chimes (in Solo box).

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Unda Maris (2 ranks), 4 ft., 134 pipes.
Flautino, 2 ft., 61 pipes.
Mixture (4 ranks), 244 pipes.
Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

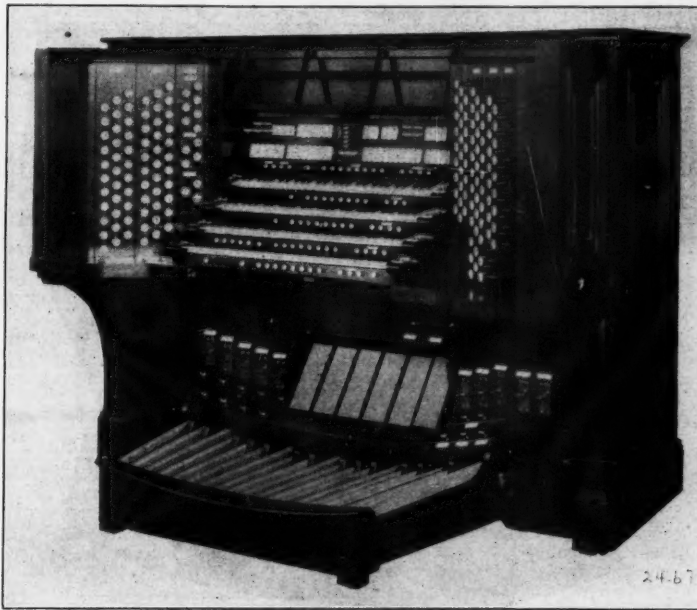
CHOIR ORGAN.

Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Wood Celeste, 8 ft., 73 pipes.
Kleine Erzähler (2 ranks), 8 ft., 134 pipes.
Dulcet (2 ranks), 8 ft., 134 pipes.
Quintadena, 8 ft., 73 pipes.
Flute, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Harp, 8 ft., and Celesta, 4 ft., 61 bars.
Tremolo.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celest., 8 ft., 73 pipes.

CONSOLE IN SCOTTISH RITE CATHEDRAL AT ST. LOUIS.



The large organ for the Scottish Rite Cathedral at St. Louis, built by the W. W. Kimball Company, was completed in October and opened with recitals by Charles Courboin and O. Wade Fallert Oct. 29, 30 and 31.

The console of this organ, of the stop-knob type, is different from the usual Kimball keydesks, as this company usually adheres to the stopkey type, but it is an interesting and handsome piece of work.

This console contains 207 stopknobs and tilting tablets. The combinations are set from the stops, which they operate visibly, the pistons being double touch, affecting manuals on first and pedals on second touch. The horizontal slides above the vertical expres-

sion pedal indicators in the center provide for locking any or all expression to any balanced expression pedal, so that any grouping may be arranged instantly. This also provides a solution of the dispute over location of the swell pedal, which one school places invariably between middle D sharp and F sharp pedal keys, and the other places at the extreme right of the expression pedals. There is also a pedal locking all expression to a master instantly, without disturbing the slides. The console is less than 4 feet deep over all, 7 feet wide and 5 feet 4 inches high. The case is walnut and the metal work gold plated.

The complete specification of the organ was published in the March issue of The Diapason.

Harmonic Flute, 8 ft., 73 pipes.
Hohl Pfeife, 4 ft., 73 pipes.
Corno di Bassetto, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN (Augmented).

Contra Bourdon, 32 ft., 56 pipes.
Diapason, 16 ft., 56 pipes.
Violone, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 notes.
Echo Bourdon (from Swell), 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Still Gedeckt, 8 ft., 32 notes.
Flute, 4 ft., 32 notes.
Bombarde, 32 ft., 68 pipes.
Trombone, 16 ft., 32 notes.
Tromba, 8 ft., 32 notes.
Posaune (from Swell), 16 ft., 32 notes.
Clarion, 4 ft., 32 notes.

Provision has been made in the console for the addition of an antiphonal organ of twenty-six stops.

Courboin Opens Cleveland Organ.

The Kimball organ in Tifereth Israel Temple, Cleveland, Carleton H. Bullis, organist, was dedicated Wednesday, Oct. 22. The services opened with a prayer by Mrs. Marcus Feder, after which the organ was presented to the temple by Miss Flora Rohrheimer and accepted by Rabbi Silver. This was followed by an address by Ernest Bloch, director of the Cleveland Institute of Music, after which the following recital was given by Charles M. Courboin: Passacaglia in C minor, Bach; Aria, Lotti; Allegretto, De Boeck; Chorale in A minor, Franck; "Kol Nidre," Bruch; Sketch in D flat, Schumann; "The Afternoon of a Faun," Debussy; "L'Organo Primitivo," Yon; "Marche Heroique," Saint-Saens. The temple, which seats 2,000 people, was crowded to the doors and many were turned away. The complete specification of this instrument was published in The Diapason Jan. 1.

FOUR-MANUAL MÖLLER FOR MASONIC TEMPLE

INSTALLED AT BIRMINGHAM

Large Instrument Will Be Used by Masonic Bodies and Also for Theater Which Is to Occupy the Auditorium.

M. P. Möller is installing a large four-manual organ in the Masonic Temple at Birmingham, Ala. It is to occupy two specially-built chambers on the two sides of the proscenium, with the echo organ placed in a special chamber at the rear of the building. The temple auditorium will also be used as a theater, and seats about 4,000 people. George Lee Hamrick is to be the organist for the Masonic bodies, and is also to be head organist for the playhouse, which will be known as the Temple Theater. The specifications show a full complement of drums, traps, etc.

Following are the specifications of this organ:

GREAT ORGAN.

1. Open Diapason, 16 ft., 61 pipes.
2. First Diapason, 8 ft., 61 pipes.
3. Second Diapason, 8 ft., 73 pipes.
4. Doppel Flöte, 8 ft., 73 pipes.
5. Claribel Flute, 8 ft., 73 pipes.
6. Gemshorn, 8 ft., 73 pipes.
7. Gemshorn Celeste, 8 ft., 61 pipes.
8. Viol d'Amour, 8 ft., 73 pipes.
9. Flute d'Amour, 4 ft., 73 pipes.
10. Octave, 4 ft., 61 notes.
11. French Trumpet, 8 ft., 73 pipes.
12. Tuba, 16 ft., 85 pipes.
13. Tuba, 8 ft., 73 notes.
14. Clarion, 4 ft., 61 notes.
15. Chimes (Deagan), 25 tubes.
16. Harp Marimba, 49 bars.
17. Marimbaphone, 49 notes.
Tremulant.

SWELL ORGAN.

18. Bourdon, 16 ft., 97 pipes.
19. Lieblich Gedeckt, 8 ft., 73 notes.
20. Orchestral Flute, 4 ft., 73 notes.
21. Flute Twelfth, 2 1/2 ft., 61 notes.
22. Piccolo, 2 ft., 61 notes.
23. Tiercena, 1 3/5 ft., 61 notes.
24. Open Diapason, 8 ft., 73 pipes.
25. Violin Diapason, 8 ft., 73 pipes.
26. Flauto Traverso, 8 ft., 73 pipes.
27. Viole d'Orchestre, 8 ft., 73 pipes.
28. Viole Celeste, 8 ft., 61 pipes.
29. Sallcional, 8 ft., 73 pipes.
30. Viole Aetheria, 8 ft., 73 pipes.
31. Octave, 4 ft., 61 notes.
32. Flauto Traverso, 4 ft., 61 pipes.
33. Sallcet, 4 ft., 61 notes.
34. Mixture, 3 rks., 61 notes.
35. Bassoon, 16 ft., 85 pipes.
36. Oboe, 8 ft., 73 notes.
37. Cornopean, 8 ft., 73 pipes.
38. Vox Humana, 8 ft., 61 pipes.
39. Harp, 49 bars.
40. Orchestral Bells, 37 notes.
Tremulant.

CHOIR ORGAN.

41. Contra Dulciana, 16 ft., 85 pipes.
42. Dulciana, 8 ft., 73 notes.
43. Dulciana, 4 ft., 61 notes.
44. Open Diapason, 8 ft., 73 pipes.
45. Concert Flute, 8 ft., 73 pipes.
46. Flute Celeste, 8 ft., 61 pipes.
47. Violoncello, 8 ft., 73 pipes.
48. Quintadena, 8 ft., 73 pipes.
49. Zart Flöte, 4 ft., 61 notes.
50. Principal, 4 ft., 61 notes.
51. Flute Harmonic, 4 ft., 73 pipes.
52. Piccolo, 2 ft., 61 notes.
53. Kinura, 8 ft., 73 pipes.
54. Clarinet, 8 ft., 73 pipes.
55. French Horn, 8 ft., 73 pipes.
56. Xylophone, 37 bars.
Tremulant.

SOLO-ECHO ORGAN.

57. Stentorphone, 8 ft., 61 pipes.
58. Gross Flöte, 8 ft., 73 pipes.
59. Solo Strings, 8 ft., 136 pipes.
60. Suabe Flute, 4 ft., 73 pipes.
61. English Horn, 8 ft., 73 pipes.
62. Trombone, 16 ft., 85 pipes.
63. Tromba, 8 ft., 73 notes.
64. Clarion, 4 ft., 61 notes.
Tremulant.
65. Echo Flute, 8 ft., 73 pipes.
66. Fern Flöte, 4 ft., 61 notes.
67. Muted Viole, 8 ft., 73 pipes.
68. Vox Angelica, 8 ft., 73 pipes.
69. Vox Humana, 8 ft., 61 pipes.
Chimes, 25 notes.
Tremulant.

PEDAL ORGAN.

70. Contra Bombarde, 32 ft., 12 pipes, 32 notes.
71. First Open Diapason, 16 ft., 32 pipes.
72. Second Open Diapason, 16 ft., 44 pipes.
73. Third Small Diapason, 16 ft., 32 notes.
74. Resultant Bourdon, 32 ft., 32 notes.
75. Bourdon, 16 ft., 44 pipes.
76. Quint, 10 1/2 ft., 32 notes.
77. Flute Dolce, 8 ft., 32 notes.
78. Tuba, 16 ft., 32 notes.
79. Tuba, 8 ft., 32 notes.
80. Lieblich Gedeckt, 16 ft., 32 notes.
81. Bassoon, 16 ft., 32 notes.
82. Octave, 8 ft., 32 notes.
83. Dulciana, 16 ft., 32 notes.
84. Trombone, 16 ft., 32 notes.

PLANS "LARGEST IN WORLD"

Organ of Five or Six Manuals as Gift to Davenport Plan of Citizen.

News comes from Davenport, Iowa, that Dr. B. J. Palmer, the wealthy head of a prominent school of chiropractic treatment, who is to build the Kindt Theater, which is to be a large and palatial playhouse, is planning to install in this auditorium one of the largest organs, if not the largest, in the world. The instrument, according to the plans, is to have five, and possibly six manuals.

Dr. Palmer is quoted as saying that he will not spare any expense in the designing of the organ and that it is his desire to make it excel anything now in existence. The theater itself is to cost \$500,000, and is to give Davenport and the other two cities in the group known as the tri-cities—Rock Island and Moline, Ill.—a monument to the civic pride of one of its wealthy and public-spirited residents. The C. A. Ficke art collection, recently presented to the city of Davenport, is to be housed in the Kindt Theater structure and its auditorium is to serve as a great public meeting place, as well as a theater.

Specifications of the proposed instrument are being prepared by several prominent builders, and the organ world has reason to look forward to a decidedly interesting announcement within a short time.

Yon to Play at Indianapolis.

Pietro Yon will make his first appearance in Indianapolis at the Presbyterian Tabernacle Church, Dec. 8. The recital is under the auspices of the church choir, which will assist Mr. Yon.

- Tromba, 8 ft., 32 notes.
 Trion, 4 ft., 32 notes.
 Lin, 16 ft., 12 pipes, 32 notes.
 Cello, 8 ft., 32 notes.
 Bourdon, 16 ft., 12 pipes, 32 notes.
- Drum.
 Drum, Roll.
 92. Drum, Tap.
 93. Cymbal.
 94. Crash Cymbal.
 95. Tympani.
 96. Thunder Sheet.
- TRAPS.
 (Playable from Swell and Choir.)
 97. Bass Drum.
 98. Snare Drum, Roll.
 99. Snare Drum, Tap.
 100. Cymbal.
 101. Song Birds.
 102. Sleigh Bells.
 103. Triangle.
 104. Tom Tom.
 105. Chinese Block.
 106. Tambourine.
 107. Castanets.

In addition to the stops given in the specifications there are thirty-three couplers and thirty-four adjustable combinations affecting the various manuals, pedal and full organ. The wind will be furnished by two Kinetic blowers of seven and one-half horsepower each.

The Möller factory also has just finished the installation of a large two-manual organ in a lodge room of the temple. This lodge room seats 500 people. This organ is equipped with a solo symphonist player. The stops in the console are controlled by stopkeys arranged in a semi-circular form.

Another large Möller organ for a Masonic building is in the Scottish Rite Cathedral at Peoria, Ill. This instrument was sold through Ford & Reynolds of Chicago. There is an echo organ and a special diapason stop placed in the vestibule. The installation is to be completed in November, having been held back by delays in the completion of the temple.

The specifications follow:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 61 notes.
4. Gross Flöte, 8 ft., 73 pipes.
5. Melodia, 8 ft., 73 pipes.
6. Dulciana, 8 ft., 73 pipes.
7. Harmonic Tuba, 8 ft., 73 pipes.
8. Viola d'Gamba, 8 ft., 73 pipes.
9. Flute, 4 ft., 61 notes.
10. Octave, 4 ft., 61 notes.
11. Celesta Harp, 49 bars.

SWELL ORGAN.

12. Bourdon, 16 ft., 73 pipes.
13. Open Diapason, 8 ft., 73 pipes.
14. Stopped Diapason, 8 ft., 85 pipes.
15. Flute d'Amour, 4 ft., 73 notes.
16. Flautina, 2 ft., 61 notes.
17. Salicional, 8 ft., 73 pipes.
18. Violina, 4 ft., 61 notes.
19. Voix Celeste, 8 ft., 61 pipes.
20. Viole d'Orchestre, 8 ft., 73 pipes.
21. Oboe, 8 ft., 73 pipes.
22. Cornopean, 8 ft., 73 pipes.

CHOIR ORGAN.

23. Geigen Principal, 8 ft., 73 pipes.
24. Concert Flute, 8 ft., 85 pipes.
25. Wald Flöte, 4 ft., 73 notes.
26. Gamba, 8 ft., 73 notes.
27. Melodia, 8 ft., 73 notes.
28. Dulciana, 8 ft., 73 notes.
29. Clarinet, 8 ft., 73 pipes.
30. Piccolo, 2 ft., 61 notes.
31. Chimes, 21 notes.
32. Harp, 49 notes.

ECHO ORGAN.

- (Played from Great.)
33. Fern Flöte, 8 ft., 61 pipes.
 34. Viola Aetheria, 8 ft., 61 pipes.
 35. Vox Angelica, 8 ft., 61 pipes.
 36. Vox Humana, 8 ft., 61 pipes.
 37. Chimes, 21 tubes.

PITCH ORGAN.

- (Played from Great.)
38. Diapason, 8 ft., 30 pipes.

PEDAL ORGAN.

39. Diapason Resultant, 32 ft., 32 notes.
40. Double Open Diapason, 16 ft., 44 pipes.
41. Bourdon, 16 ft., 44 pipes.
42. Violone, 16 ft., 32 notes.
43. Lieblich Gedect, 16 ft., 32 notes.
44. Octave, 8 ft., 32 notes.
45. Flute, 8 ft., 32 notes.

Henry Willis Visits U. S.

A distinguished visitor to the United States who was due to arrive in New York late in October is Henry Willis, the noted English organ builder and head of Henry Willis & Sons and Lewis & Co. limited, of London, Liverpool and Glasgow. The N. A. O. and organists in general are planning to recognize Mr. Willis' visit and to present him at a public affair. Mr. Willis is coming for the avowed purpose of seeing and hearing the latest products of the American builders. His motive is set forth clearly in a letter to the editor of The Diapason in which he writes among other things: "I have for some years read your paper with the greatest interest, and having decided that it was necessary to visit America and to hear some of the fine instruments and players so ably described in your columns, I am leaving for the States on the 4th of October and hope to spend a few weeks in and about New York."

CLASSIFIED ADVERTISEMENTS

WANTED—POSITIONS.

POSITION WANTED—BY ORGANIST and choirmaster, European trained. Teacher of pipe organ, vocal and piano; also of boys' voices. Conductor of choral societies. Apply M 8, The Diapason.

POSITION WANTED—CHURCH ORGANIST and recitalist of experience, pupil of Alexandre Guilmant, desires position as organist and director in some church near East Orange, N. J. Address Mrs. Flora E. Wells, 16 Lincoln street, East Orange, N. J.

POSITION WANTED—COMPETENT organ service man traveling his own circuit in Illinois, Iowa, and neighboring states, offers part time services to builders, or others. References furnished. Address K4, The Diapason. [10]

OPENED BY FOUR ORGANISTS

Syracuse University Instrument Rebuilt by Estey Company.

It is an unusual event when four prominent organists appear on one program. Such an event occurred Oct. 21, when Dr. George A. Parker, Dr. Alexander Russell, Professor H. L. Vibbard and Frank Stewart Adams appeared as the artists in the opening recital on the organ rebuilt by the Estey Organ Company in Crouse College, Syracuse University. Dr. Parker, who received his education in Germany, has been connected with Syracuse University for over forty years and was dean of the college of fine arts for the greater part of this time, retiring from executive work a few years ago with the title of dean emeritus. Dr. Russell, class of 1901, is now director of the department of music of Princeton University and musical director of the Wanamaker stores. Professor Harry L. Vibbard, class of 1898, is a member of the organ faculty and is organist of the First Baptist Church of Syracuse. Frank Stewart Adams, class of 1907, is organist of the Rivoli Theater, New York, and the West Side Unitarian Church.

It was fitting that the opening numbers should be played by Dr. Parker, under whose direction the organ was originally built by Frank Roosevelt in 1889. The tremendous applause which greeted his numbers and the floral tributes presented to him were evidences of the esteem in which he is held among the musical people of Syracuse and among his students and co-workers. No less enthusiastic was the applause which greeted the other organists.

The organ has been entirely rebuilt, the old Roosevelt pipes being retained and a number of modern stops being added. The reeds, strings and mixtures have been entirely rebuilt and all of the old stops revoiced. The smoothness and dignity of the tone has been the subject of much favorable comment. The new console is of the tilting tablet type and is movable.

Frequent recitals are planned, the first of which was given Oct. 26 by Professor Vibbard.

Dickinson to Play in Detroit.

The Episcopal Church is to celebrate the 100th anniversary of its establishment in the Northwest Territory of the United States in the month of November. In this connection an elaborate program has been arranged at St. Paul's Cathedral, Detroit, and as a feature of the program Dr. Clarence Dickinson of the Brick Presbyterian Church and Union Theological Seminary in New York is to give a recital on the large Austin organ in the cathedral on Nov. 19. Francis A. Mackay, organist and choirmaster of St. Paul's, has issued invitations to this recital to a number of organists in Detroit and other cities.

Daniel A. Hirschler is again director and organist at the community vesper services in the war memorial chapel at Emporia, Kan. These services entered upon their fifth year Sunday, Oct. 19. A chorus of 100 voices, picked in a competition, sang. Mr. Hirschler played Jenkins' "Night" and "Dawn" and Arkadelt's "Ave Maria." The next service will be held Nov. 16.

WANTED—HELP.

WANTED—THOROUGHLY EXPERIENCED flue and reed pipe voicer. First-class wages and steady work for one who is capable of doing work of quality in this line. Address M 12, The Diapason.

WANTED—BY LARGE ORGAN builder, located in the state of Pennsylvania, a man capable of voicing metal and wood pipes. Must be reliable and able to turn out work of the highest class. Address M 14, The Diapason.

ORGANIST WANTED—OPPORTUNITY for organist and choirmaster in a Presbyterian Church in Nova Scotia, three-manual organ, attractive salary, good field for teaching. Apply for information to L-4, The Diapason. [11]

WANTED—EXPERIENCED CONSOLE makers and outside erecting and maintenance men. Big salary to competent men. State experience. Louisville Pipe Organ Company, Inc., 2421 Lexington road, Louisville, Ky. [1f]

WANTED—FIRST-CLASS ORGAN repair man who is ambitious and conscientious. Must know something about electrical work. Good opportunity. Address H 5, The Diapason.

WANTED—SALESMAN WANTED, New York and vicinity. Capable of selling high-class church and theater organs. Must have knowledge of the business. Address L-5, The Diapason. [1f]

WANTED—SEVERAL ORGAN MECHANICS for outside work. Address A. J. & J. A. RIZZO & CO., 2219 East Third street, Brooklyn, N. Y.

WANTED—WOOD WORKING MACHINE man. Must be experienced and capable of handling this department of large organ firm in the middle west. Address M 3, The Diapason.

WANTED—FLUE PIPE VOICER; must be experienced. Old reliable firm in the middle west. Address M 4, The Diapason.

WANTED—METAL PIPE MAKER. Steady work for reliable man either piece or day work. Address M 9, The Diapason.

WANTED—WOOD PIPE MAKER; must be experienced and capable of handling a department. Address M 10, The Diapason.

WANTED—FIRST-CLASS OUTSIDE men for installing and tuning. Apply The Marr & Colton Company, Warsaw, N. Y.

ORGANIST WANTED—AN OPENING for organist in a large church in the middle west. Must be a Christian Scientist. Address L 7, The Diapason.

WANTED—SKILLED WORKMEN in every department, highest wages, steady work. GEORGE KILGEN & SON, 3825 Laclede avenue, St. Louis, Mo.

WANTED—WE NEED FIRST-CLASS organ mechanics; also an outside finishing man and tuner. Address B 5, The Diapason. [1f]

WANTED—MISCELLANEOUS.

WANTED—ABOUT 10-H. P. BLOWER, preferably Orgoblo, single phase, or 220 D. C., 60 cycle, 110 volts, two pressures. Address M 6, The Diapason.

WANTED—THIRTY-TWO-FOOT pedal. Would consider high pressure reed. Also a big flute and one or two strings. State what you have and if with chests or without. Address M 7, The Diapason.

WANTED—AT LEAST 1,000 ORGANISTS, directors and ministers to ask the advice of our Special Church Program Bureau. Why play, sing and preach to empty pews at the evening service? John B. Waterman, 610 South Forty-eighth street, Philadelphia, Pa.

WANTED—ALL PIPE ORGAN REBUILDING in the Southwest. Twenty-five years' experience. Any make organ; no job too small or too large. Electric actions, blowers installed, and new stops added. Utilize the good out of the old organ, with new needed parts, and make it like new. C. H. Brick, 5502 Vickery boulevard, Dallas, Tex.

WANTED—TWO-MANUAL AND pedal reed organ; also small two-manual pipe organ, tubular or electric action. Henry Wolf & Son, Gainesville, Fla. [12]

WANTED—TO BUY SOME "SHOW" pipes for a residence organ. Address C. H. Kennedy, 4124 Carrollton avenue, Indianapolis, Ind.

An organ built by the Mudler-Hunter Company of Philadelphia was opened with a recital by William C. Young of Philadelphia in the First Presbyterian Church of Grenloch, N. J., Oct. 2. The instrument has been named the "Community organ," as it has been purchased through pledges by many individuals in the town.

FOR SALE—ORGANS, ETC.

ORGAN FOR SALE IMMEDIATELY

Pipes only, of Hook & Hastings Tracker Organ, boxed for shipment. Swell Organ—four 8-ft., two 4-ft., one 16-ft. Oboe.

Great Organ—five 8-ft., one 4-ft., one 2-ft., Mixture and Trumpet.

Pedal—two 16-ft. stops.

Organist, Grace-Covenant Church Richmond, Virginia [12]

FOR SALE—ONE ONE-H.P. ORGO-blo. All kinds of pipes. One three-manual console. Will trade for small two-manual organ. One set of twenty-five chimes; one thirty-note radiating concave pedal board. Write me what you would like and I can supply your needs at the lowest possible price. C. A. Ryder, 454 Piedmont avenue, Atlanta, Ga.

FOR SALE—TWO-MANUAL RE-built Weickhardt orchestral organ, unit type, electro-pneumatic, just like new, six ranks. Also a seven-stop two-manual Schaefer organ, tracker action. Weickhardt-Schaefer Organ Company, 1327 Thirtieth street, Milwaukee, Wis.

FOR SALE—TWO-MANUAL TUBU-lar-pneumatic organ, nine stops, chimes and blower. Stahl Organ Company, Maywood, Ill.

FOR SALE—ORGOBLO, 5 H.P., 220 volts, 60 cycles, 3-phase induction motor, four or six inch wind. Excellent condition. For particulars address K. BUTLER, 805 South Humphrey avenue, Oak Park, Ill.

FOR SALE—ONE SET OF VOX HU-mana pipes and piccolo, three and one-half inch pressure, fifty-eight notes, concert pitch. In best of condition. Address V. E. MAREAN, P. O. Box 864, Richmond, Va.

FOR SALE—MODERN THREE-MAN-ual Kimball roll top console, containing sixty-one stop keys, twenty-three coupler switches and five adjustable combination pistons for each manual, wired complete. Being replaced by new unit console. Address W. W. Kimball Company, Chicago.

FOR SALE—TWO-MANUAL PEDAL practice reed organ, Story & Clark make, good as new, fine tone, suitable for medium size church or lodge hall. Electric motor and blower. Price and terms reasonable. Act quick. White Organ Company, 215 Englewood avenue, Chicago, Ill., Department D.

FOR SALE—TWO-MANUAL ORGAN, direct electric action. Seven straight 8-ft. stops, three unified 4-ft. stops, pedal bourdon straight; total, eleven stops. Detached console, case and front pipes, three-quarters-H.P. Orgoblo with generator direct connected. Playable. CLARK & FENTON, Nyack, N. Y.

FOR SALE—PIANO-ORGAN CON-sole, two-manual and pedals, full compass, key and pedal contact spreaders intact (cables cut off). About eighteen draw stops and ten couplers; tilting tablets. Would suit organist or learner for pedal practice. Description and price on application to THOMAS KELLY, 401 East Palmer street, Detroit, Mich. [1f]

FOR SALE—REASONABLE PRICE, on account enlarging factory, two-manual organ, twenty-one speaking stops, electric action, detached console. Address Peter Butzen, 2128 West Thirteenth street, Chicago. [1f]

FOR SALE—TWO-MANUAL TRACK-er organ. For particulars address Katherine S. Kropp, 5113 North Broad street, Philadelphia, Pa. [1f]

FOR SALE—ESTEY REED ORGAN, ten stops, two manuals and pedals. Equipped with Orgoblo. Used one year. Address H. E. Mueller, Grove Park Inn, Asheville, N. C.

FOR SALE—EIGHTEEN-STOP HIN-ners tubular-pneumatic two-manual organ and blower, slightly used. Good as the day it was built. Can be seen and tested at our factory by appointment. WHITE ORGAN COMPANY, 215 Englewood avenue, Chicago, Department D. Telephone Wentworth 1053. We specialize in rebuilding pipe organs.

THE DIAPASON.

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PARTY WITH YON VISITS LEADING ITALIAN CITIES

RECEIVED BY POPE IN ROME

Private Audience with His Holiness
Is Arranged—Honorary Organist
of the Vatican Heard in Re-
cital at St. Peter's.

By R. PORTER CAMPBELL.
(Head of the organ department at
Lebanon Valley College and organist of
St. Luke's Episcopal Church, Lebanon,
Pa.)

Who could be other than happy and content at the Villa Yon, situated along the mountain side overlooking the village of Settimo Vittone, with a picture for an artist at any angle the eye might chance to glance—the villa itself with its balconies and gardens without and its warmth of good spirit and comradeship within? But, true to the American love for travel and sight-seeing, along with interest in new things, we were all glad when the morning of June 24 came, because that was the day we were to leave on our tour of Italy—Italy, the country of history, romance and art.

Our party consisted of ten—Mr. and Mrs. Pietro A. Yon and Miss Lina Yon of New York, Mr. and Mrs. Marshall R. Kernochan of Tuxedo Park, N. Y.; Mr. and Mrs. Edwin Braender of Montclair, N. J.; Miss Josephine Russell, Great Bend, Kan.; Wilbur Chenoweth, Lincoln Neb., and R. Porter Campbell, Annville, Pa.

The trip, which was arranged by Mr. Yon so as not to interfere too much with the summer's work, included only places of greatest interest to us all. Each place impressed us as being so distinctly different in its characteristic type that I hesitate to say just which impressed us most favorably. For that reason each place visited might well be classified according to impression as follows: Pisa, for its curiosity; Rome, for historic association; Florence, for unique atmosphere; Venice, for picturesqueness and novelty; Milan for business activity, and Lake Como for scenic beauty.

We left by automobile, and a ride down the beautiful valley of Aosta brought us to Torino, where we took the train for Pisa. Our stay here was comparatively short, as there are only three things of interest to the tourist—in fact, the number might be reduced to one, as our guide suggested when he smilingly remarked, "We do not exactly know how old the Leaning Tower is, whether it was originally built straight and has since decided to lean, or whether it was actually built as it stands, but we are glad it is leaning, otherwise tourists would never visit us and Pisa would be unknown." It was here we saw the first of the large Italian cathedrals, of which we have seen many, and were thrilled by its immensity and grandeur. To me the demonstration of the acoustic properties of the adjoining baptistry in producing and blending an almost infinite number of harmonies was the most extraordinary I have ever heard.

We were all glad to get to Rome and shall never forget our feelings as we rode through a part of this ancient city on the way to our hotel, where we had a late dinner in the most beautiful dining garden in Rome. The next day being Sunday, we were privileged to hear Mr. Yon, who is the only honorary organist of the Vatican, play a recital at St. Peter's in the afternoon, after which both Mr. Chenoweth and Mr. Campbell played numbers before vesper service. During our stay in Rome we were fortunate in having the company of Monsignor Borghezio, head librarian at the Vatican and a personal friend of Mr. Yon, who secured a private audience with his holiness, Pope Pius XI., for our party, personally conducting us through the library, the museum, the Sistine Chapel and other parts of the Vatican to which the general public is not admitted. Because of his thorough knowledge of the history connected with such places as the Catacombs, the Appian Way, the Colosseum, the Forum, the Cloisters, and many of the old churches, we felt that we were indeed favored to have him with us.

Because of Mr. Yon's position and

PIETRO A. YON AND HIS PARTY AT SETTIMO VITTORE.



Interesting Photograph Shows Italian Organist, now of New York, and His Pupils, with Monsignor G. Borghezio, Vice-Director of the Vatican Library and also of the Italian Association of St. Cecilia in Rome, on the Steps of the Villa Yon, the Home of Mr. Yon's Father, in the Italian Alps.

influence in the musical world he was able to arrange for a hearing of his American artists at two of the world-renowned music schools of Rome—the Academy of St. Cecilia and the Pontifical Superior School of Sacred Music. Among the memorable affairs during our visit to Rome might also be mentioned two dinners, the one given by Mr. Kernochan at the Palace of the Caesars, overlooking the city, and the other given by Mr. Yon in the garden of the Grand Hotel de Russie. At the latter we had as our guests Monsignor Borghezio, Monsignor Nordoni, dean of the chapter of St. Peter's, Vatican; Monsignor Ugolini, director of the Vatican libraries and treasures; Abbate Ferretti, director of the Pontifical Superior School of Sacred Music; Signor Respighi, composer and director of the Royal Academy of St. Cecilia; Chevalier E. Boegi, music director of the choir of the S. S. Basilica of St. Peter's, Vatican; Maestro D. Alaleona, conductor, composer, critic and teacher of music history at the Academy of St. Cecilia, and C. Balbiani, the organ manufacturer of Milan.

Florence was our next stop. One can scarcely give in a few words his impression of this city. Although we chanced to be there in the dull season, we could feel that peculiar atmosphere and note the influence one might expect to find in this city of modern art and artists. We celebrated the Fourth of July by wearing red, white and blue flowers, and at the patriotic dinner at the Aurora restaurant in Fiesole, on the top of a high hill overlooking the city, we had everything but the fireworks.

We were all sorry to leave Florence, but anxious to get to Venice. We had our first impression at night as we crossed the bay in a motor boat to our hotel at Lido. The only thing lacking to make it ideal was the moon. Our favorite pastime in the evening was to glide along in a gondola, stopping here and there to listen to singers and players on the water. The heat in Venice was rather exhausting, but we visited St. Mark's Cathedral, dating from 1071, with its rich and splendid oriental decoration; the Palace of the Doges, with its famous Bridge of Sighs, and the Island of Murano, where most of the Venetian glass is made.

Milan is the New York of Italy in that it is the country's principal business center. The huge cathedral with its Gothic architecture is the most beautiful we saw in Italy. Milan being also the center of the operatic world, we visited with keen pleasure the Scala opera and were sorry that the season for performances was not on.

From Milan we motored to beautiful Lake Como, with its innumerable luxurious hotels and villas, scattered all along its edge, the mountains surrounding it rising in majesty above it, and wondered at the remarkable work of nature as revealed at this particular garden spot of northern Italy.

We returned to the Villa Yon somewhat tired, but realizing that we had seen to great advantage the various sides of Italy, artistic, commercial and scenic, and could get back to work with an entirely new grasp on life and its ambitions.

WOULD RESTORE ORGAN AS BRUCKNER MEMORIAL

PROJECT MARKS CENTENARY

Instrument Over Which Noted Composer Presided in Austrian Church
to Be Rebuilt as a Monument to Him.

As an appropriate memorial to Dr. Anton Bruckner, the great composer, there is a movement in Germany and Austria, in connection with the 100th anniversary of his birth, which fell on Sept. 4, to reconstruct the famous organ in the Cathedral of St. Florian at Linz-on-the-Danube, where Bruckner was the organist. Bruckner requested that he be buried under this organ, and the instrument is said to have been the source of much of his inspiration. A committee has been formed which will endeavor to carry out the reconstruction project and make the restored organ a fitting gift to remind future generations of the career of this noted musician.

The old organ has been held in such high esteem that even during the world war it was spared and its pipes were not removed, as were those of nearly all other organs, to serve as material for ammunition. Franz Xaver Christmann, or Griesmann or Krismann—a Ukrainian priest—was the originator of the instrument and began work on it in 1770 to 1772. Being handicapped in a most trying manner by interference from the "dechant" of St. Florian, a narrow-minded man, according to August Gollerich's biography of Bruckner, Christmann dropped his work in a fit of anger one day, disappeared and never returned. The dechant thereupon burned all the plans and papers concerning the organ. A Carmelite brother, Marceline, a cabinet maker under Christmann, undertook to continue the work, but his conduct soon led to his dismissal. After some years Daniel List, a Hungarian, made the instrument playable, but the chroniclers state that it was so deficient mechanically that the repairs became too much of a burden. Franz Dorninger, a rural physician, was one of those who followed Christmann and who put the instrument into usable condition. Accounts of the organ published during the next thirty years read like the descriptions of the latest theater organ in the small town as given by the local weekly paper. It appears to have been played only on great festal occasions.

The completed organ had seventy-four speaking stops. There were 2,200 pipes in the great, 1,592 in the swell, 758 in the choir and 680 in the pedal.

In 1873 Mathew Mauracher of Salzburg rebuilt the entire organ and enlarged it to four manuals and seventy-eight speaking stops. The action is said to be very heavy and some of the stops are not at present usable.

Fifteen Years at St. James'

John W. Norton's fifteenth anniversary as organist and choirmaster of St. James' Episcopal Church, Chicago, occurred Oct. 5 and the rector, the choir and the parish in general made it the occasion for showing Mr. Norton in a concrete manner the high opinion held of him. Mr. Norton's church has been famous for its music for many years, with such men in charge in its history as Dudley Buck, Peter C. Lutkin, William Smedley and Clarence Dickinson. The church is going on to greater things in a changed neighborhood and Mr. Norton's share in its progress is rated as a strong factor in this.

Casavant Opened at Baltimore.

One of the largest organs recently installed in Maryland was opened Oct. 5 at St. Martin's Catholic Church, Baltimore, by John O'Connor, organist of that church, who is prominent in local musical circles as a teacher and also as the accompanist of the Knights of Columbus Choir. Mozart's Twelfth Mass was sung by the mixed choir of over forty voices, under Mr. O'Connor's direction. The new instrument has thirty-eight stops, eighteen couplers and thirty-two pistons.

BAR THE "MOVIE" ORGAN FROM CHURCH, IS PLEA

SECULAR MUSIC IS OPPOSED

Report of Committee Headed by Dr. J. F. Ohl, Presented to the United Lutheran Convention, Sounds a Warning.

An appeal to the churches to insist on maintaining church characteristics in their organs and to avoid secularization of the service by those in charge of the music was made to the convention of the United Lutheran Church in America, held at the Edgewater Beach Hotel, Chicago, from Oct. 21 to 30. The plea came in the report of the committee on church music, of which the Rev. J. F. Ohl, D. D., Mus. D., superintendent of the Philadelphia City Mission of the Evangelical Lutheran Church, was the chairman and the Rev. Gomer C. Rees, D. D., secretary-treasurer.

On the subject of choir and organ music the report enunciates the principle that the organist is the "musical pastor" and can do much to inspire devotion through judicious selection of the music. On this point the report says:

As the singing of anthems has become an established feature in our services it is highly important that they should be chosen with discriminating care. Not only should the music be of a kind to excite devotion, and therefore free from profane associations, but the words must suit the day, season or occasion, so that with the rest of the service the anthem will form a harmonious whole as an act of worship. From the catalogues of Novello, Schirmer and other reputable publishers, anthems can be selected that fit every occasion and every part of the church year; and, although many of these can be well sung only by capable choirs with a good organ, there are also many others among them sufficiently easy for choirs of very ordinary ability. It is greatly to be desired that choirs of the latter kind should make use of this better type of anthems instead of the very commonplace issues of a number of American publishers.

For preludes and postludes the organist should likewise be careful to select only that which is appropriate for the house of God. So much of what is published today under the title of organ music is derived from purely secular sources or written in secular style. But music taken from the opera or that reminds one of the concert hall must not be intruded into the services of God's house. The organist may be called the "musical pastor," and by means of judicious selections he can do much to inspire a devotional frame of heart and mind; whereas by the contrary course he can also most effectually destroy it. If he cannot do the former it were better his instrument remained silent.

Another abuse that is beginning to find its way into some of our churches is the playing of soft music during certain spoken parts of the service, even during the prayers. This, too, seems to be derived from the "movies," and wherever introduced should be abandoned. It is distracting and, if the music is of the flippant type, even irreverent. Stunts of this kind leave a theatrical impression, and cannot possibly minister to devotion.

In its warning against an invasion of the church by organs of the theater type the report has these interesting paragraphs:

In addition to what has already been said this is twofold, first on organs, and second on the organist.

There is no "movie" theater of any pretensions that does not have an organ. To meet the demand many builders have made the construction of theater organs a specialty. These organs have a tone quality of their own, contain many solo stops, and are provided with numerous devices for obtaining unusual effects. Unfortunately some builders no longer seem able to discriminate clearly between the church organ and the "movie" organ, and get some of the characteristics of the latter into the former; or, perhaps better said, some congregations are fond of having a little of the "movie" organ in the church organ. The organ, as the pre-eminent instrument for God's house, must, however, have a character of its own. Its tones should be majestic, pervaded by those of the diapason family, and an unusual number of solo stops together with the fancy devices of the "movie" organ should be avoided.

It is the unusual devices in a church organ that here and there prove a temptation to the organist. Finding these handy, and perhaps himself a "movie" organist, he will use them in church, and instead of church music the congregation is treated to "movie" music. Congregations contracting for an organ should insist on a church organ, and should refuse to accept anything else.

The committee also has some pointed statements to make as to Sunday-school music and condemns the introduction of a cheap type of music for the use of children. It says:

In this connection the committee must again revert to the statements made in

its last report regarding the wretched type of hymn books and festival programs used in many of our Sunday-schools. It is falsely assumed by pastors and Sunday-school leaders that there must be a radical difference between the hymns and music for the adult congregation and the hymns and music for the Sunday-school, or, in other words, that children will not sing the church hymns and music, but only the light stuff that is ground out year after year by men and women who have neither the poetic gift, nor the spirit of genuine devotion, nor musical ability. The result is the "cheap" hymn, set to music of the jazz and dance-hall variety, "composed" not with a view to training children for the church and the right kind of a devotional life, but to enrich the "authors," "composers," and, above all, the publishers. Is it any wonder that children lose reverence for sacred things and places when in the Sunday-school they are taught to sing "music" reminiscent of the "movies" and jazz band? Nor is it true that children delight only in this kind of hymnody. It has been the experience of every member of your committee that they will just as readily learn the best, and that they will love it much more.

The convocations held under the auspices of the committee in various parts of the country in the last two years, and the fruits they have borne, are a feature of the report. As to these convocations the report says in part:

During the last biennium four convocations were held as follows: At Lancaster, Pa., Oct. 30, 1923, under the joint auspices of the committee and the Lancaster conference of the ministerium of Pennsylvania; at Kitchener, Ont., Nov. 12, 1923 (the second at this place by special request of the synods of Canada and Central Canada); at Springfield, Ohio, May 1, 1924, under the joint auspices of the committee and the Hamma Divinity School, and at Germantown, Philadelphia, May 13, 1924, under the joint auspices of the committee and the Philadelphia Pastoral Association.

The committee is convinced that these convocations, with their instructive papers and practical illustrations by organists and choirs of the best forms of church music, are having a wide influence in the regions in which they are held. At the four named above there was a very gratifying attendance of organists, choir-masters, pastors and others interested; large and well-trained choirs had carefully prepared the music called for on the day's program; and for the choral versers at Kitchener the large St. Matthew's Church, holding over a thousand people, was not only packed to the doors, but many failed to gain admittance. As a means of removing prejudices and lack of understanding, and of teaching our people to love and use the best in worship, it is believed that such convocations would serve a most useful purpose in many more parts of the church. As Lutherans we are properly solicitous about the faith, and therefore carefully guard the doctrine; but are we equally concerned about the manner in which the faith finds expression in acts of worship? In many of our churches the service music and hymn tunes are sung in such a perfunctory and uninspiring way that they altogether fail to stir the heart to genuine devotion. This is not as it should be. Worship is not, therefore, more spiritual because rendered in an indifferent and slipshod way. On the contrary, for the greater glory of God as well as for our own edification, we should bring Him the best offering of prayer, praise and thanksgiving of which we are capable. To aid congregations in the attainment of this is the purpose of these convocations.

An extended notice of the convocations held by the committee appeared in The Diapason, the official journal of the National Association of Organists.

C. O. Banks at St. Luke's, Brooklyn.

Charles O. Banks, F. A. G. O., has been appointed organist and choir-master of St. Luke's Episcopal Church, Clinton avenue, Brooklyn, succeeding Warren H. Gehrken. Mr. Banks was born in Wilkes-Barre, Pa., in 1896, and sang as a boy in St. Stephen's, Wilkes-Barre. He has, during the last five years, successfully filled the following Brooklyn positions: St. Paul's, Knickerbocker M. E., and the Lutheran Church of the Incarnation. Mr. Banks took up his duties at St. Luke's Oct. 1, and during the winter will give recitals on the first Wednesday in every month. The series of recitals will begin in November.

Special Services at Roselle, N. J.

The following is the program of musical services to be given by a vested choir of thirty in the First Baptist Church of Roselle, N. J., where Miss Jane Whittemore is organist and musical director: Oct. 26, "Crown of Life," Nevin; Nov. 23, "Rolling Seasons," Simper; Dec. 28, "The Christ Child," Hawley; Jan. 25, "Penitence, Pardon and Peace," Maunder; Feb. 22, Patriotic music (brass and drums); March 29, "The Crucifixion," Stainer; April 12 and 26, "Victory Divine," Marks; May 31, "The Holy City," Gaul.

CASAVANT OF 86 STOPS AS SOLDIER MEMORIAL

IN HAMILTON, ONT., CHURCH.

Recital by Charles M. Courboin Made Occasion for Ovation by Canadian Organists—W. H. Hewlett Is In Charge.

A recital on the war memorial organ in Centenary Church at Hamilton, Ont., with Charles M. Courboin at the console, took place Oct. 21 and was made the occasion for a gathering of prominent organists from various cities of the dominion who wished to hear Mr. Courboin and the fine new four-manual of eighty-six stops from the Casavant factory at St. Hyacinthe. Mr. Courboin was compelled to yield to the urgent requests of his hearers, and play a number of selections supplementary to his set program, continuing the performance until nearly midnight.

On Oct. 16 W. H. Hewlett, organist of Centenary Church, gave the initial recital, playing as follows: Toccata and Fugue in D minor, Bach; Chorale Preludes, "Erbarm' dich mein," Bach; "Rhosymedre," R. Vaughan Williams, and "The Old 104th," Sir Hubert Parry; "Gesu Bambino," Yon; "Song without Words," Bonnet; Solemn Prelude, from the "Gloria Domini," Noble; "Musette en Rondeau," Rameau; Berceuse ("Salvador"), Federlein; "Sœur Monique," Couperin; Fantasia, from the Symphonic Suite "Scheherazade," Rimsky-Korsakoff; Magic Fire Music, from "Die Walküre," Wagner; "Marche Russe," Schminke; "Marche Funèbre et Chant Seraphique," Guilmant.

Following is the specification of the organ:

GREAT ORGAN.

1. Double Open Diapason, 16 ft.
2. Major Open Diapason, 8 ft.
3. Open Diapason, 8 ft.
4. German Gamba, 8 ft.
5. Dulciana, 8 ft.
6. Chimney Flute, 8 ft.
7. Doppel Flöte, 8 ft.
8. Harmonic Flute, 4 ft.
9. Principal, 4 ft.
10. Twelfth, 2 1/2 ft.
11. Fifteenth, 2 ft.
12. Mixture, 3 ranks.
13. Double Trumpet, 16 ft.
14. Trumpet, 8 ft.
15. Clarion, 4 ft.

SWELL ORGAN.

16. Quintaton, 16 ft.
17. Diapason Phonor, 8 ft.
18. Sallcional, 8 ft.
19. Stopped Diapason, 8 ft.
20. Clarabella, 8 ft.
21. Viola di Gamba, 8 ft.
22. Voix Celeste, 8 ft.
23. Dolcissimo, 8 ft.
24. Principal, 4 ft.
25. Travers Flute, 4 ft.
26. Flautina, 2 ft.
27. Mixture, 3 ranks.
28. Dolce Cornet, 5 ranks.
29. Contra Fagotto, 16 ft.
30. Cornopean, 8 ft.
31. Oboe, 8 ft.
32. Vox Humana, 8 ft.

CHOIR ORGAN.

33. Double Dulciana, 16 ft.
34. Violin Diapason, 8 ft.
35. Melodia, 8 ft.
36. Dulciana, 8 ft.
37. Spitz Flöte, 8 ft.
38. Flute Celeste, 8 ft.
39. Wald Flöte, 4 ft.
40. Dulcet, 4 ft.
41. Flageolet, 2 ft.
42. Nazard, 2 1/2 ft.
43. Orchestral Oboe, 8 ft.
44. Clarinet, 8 ft.
45. Harp.

SOLO ORGAN.

46. Stentorphone, 8 ft.
47. Gross Flöte, 8 ft.
48. Viole d'Orchestre, 8 ft.
49. Viole Celeste, 8 ft.
50. Quintadena, 8 ft.
51. Concert Flute, 4 ft.
52. Cor Anglais, 8 ft.
53. Tuba, 8 ft.
54. Double Trumpet, 16 ft.
55. Trumpet, 8 ft.
56. Clarion, 4 ft.

ECHO ORGAN.

57. Bourdon, 16 ft.
58. Violin Diapason, 8 ft.
59. Harmonic Flute, 8 ft.
60. Stopped Diapason, 8 ft.
61. String Dulciana, 8 ft.
62. Unda Maris, 8 ft.
63. Principal, 4 ft.
64. Travers Flute, 4 ft.
65. Piccolo, 2 ft.
66. Horn, 8 ft.
67. Musette, 8 ft.
68. Vox Humana, 8 ft.
69. Chimes.

ECHO PEDAL.

70. Bourdon, 16 ft.

71. Flute, 8 ft.

PEDAL ORGAN.

72. Open Diapason (resultant), 32 ft.
73. Open Diapason, 16 ft.
74. Open Diapason (metal), 16 ft.
75. Violone, 16 ft.
76. Contra Bourdon, 32 ft.
77. Bourdon, 16 ft.
78. Dulciana, 16 ft.
79. Gedeckt, 16 ft.
80. Octave, 8 ft.
81. Cello, 8 ft.
82. Stopped Flute, 8 ft.
83. Fagotto, 16 ft.
84. Bombarde, 32 ft.
85. Trombone, 16 ft.
86. Trumpet, 8 ft.

The great, swell and pedal organs are placed in the main organ chamber, the solo organ in a specially constructed room east of the main chamber, and the choir in a similar room to the west. The echo organ is placed above the ceiling in the south end of the church and contains the chimes and a number of effective solo stops. Other important tonal features are the large number of foundation stops of varied tone and quality, the heavy reeds in the great (enclosed in the solo swell box on high pressure,) the tuba in the solo on fifteen-inch wind, a brilliant swell organ with a 16-foot reed, two mixtures, one three rank, a soft mixture of five ranks, and a quintaton of 16 feet instead of the usual bourdon, an adequate pedal organ containing a heavy thirty-two foot reed, a trombone and trumpet, and a well-balanced choir in which is placed the harp stop. Compass of the manuals is sixty-eight notes. Wind pressure is as follows: Solo organ, fifteen inch; great organ, four to nine inch; swell, five inch; choir, six inch; echo, four and a half inch; pedal, seven inch.

The new instrument is a memorial to members of the church who sacrificed their lives in the world war.

Choir Competition at Lake Placid.

An important music festival and choir competition is planned for northern New York and the Adirondack region by the Lake Placid Education Foundation, chartered by the state of New York. To try out the idea the Lake Placid Club invited a number of church choirs, music departments of colleges and schools, etc., to an experimental meeting Sept. 19 and next fall it hopes to launch the plan formally. Trophies, cups and medals are to be awarded and the competition will be like those in Canada, to which T. Tertius Noble has called attention eloquently. About 250 persons attended the meeting Sept. 19 and heard Charles R. Cronham, organist and resident music director of the famous club, in a concert in which the organ was supported by the orchestra. Mr. Cronham also showed models of various pipes and gave an organ demonstration. The organ and orchestra selections included: "Pomp and Circumstance" March, Elgar; Unfinished Symphony, Schubert; "Finlandia," Sibelius; "Rakoczy" Overture, Keler-Bela; "Scheherazade," Rimsky-Korsakoff; "The Lost Chord," Sullivan, and "Marche Slav," Tschaiakowsky. Mr. Cronham also played these organ selections: "The Bells of St. Anne de Beaupre," Russell; Concert Study, Yon; Swedish Wedding March, Soederman, and "Within a Chinese Garden," Stoughton.

Biggs at Town Hall Nov. 25.

Richard Keys Biggs of Brooklyn, whose fame as a concert organist is increasing from year to year, will be heard in recital at the Town Hall in New York, on the Skinner organ, on the evening of Nov. 25. His program for this occasion will include the following selections: Prelude and Fugue in E minor, Bach; Scherzo (Sonata 1), Rogers; "Prayer," Bossi; "Carillon," Vierne; Andante (Sonata 1), Borowski; "Ronde Francaise," Boellmann; Chorale in B minor, Franck; "To the Rising Sun," Torjussen; Three French Christmas Carols; Prelude in A minor, Bach; "In Summer," Stebbins; Toccata (Symphony 5), Widor.

Harry H. Corey, organist of the Mount Prospect Theater at Newark, N. J., makes a feature of his organ solos at the performances in this playhouse. In addition to popular numbers, he plays some of the best operatic overtures and other worthwhile music. The programs are printed weekly and patrons of the theater are requested to present lists of favorite selections, which Mr. Corey presents. The programs are mailed weekly to a list of more than 5,000 people.

Another Skinner Organ on the Pacific Coast—in Los Angeles

ROLAND DICGLE, MUS. DOC.
ORGANIST - COMPOSER
222 WEST TWENTY-SEVENTH ST.
PHONE 22583
LOS ANGELES, CALIF.

September 6th. 1924

The Skinner Organ Company
Dorchester
Mass.

My dear Mr Skinner

It is a great pleasure for me to be able to congratulate you on the instalation you have just finished in the new St Johns Church, Los Angeles. This magnificent organ, the first Skinner organ in Southern California, strikes me as being the most artistic and satisfactory medium sized, four manual organ, I

have ever heard or played, and as this opinion seems general with the many organists who have played it, I am naturally enthusiastic about it. In this late day it is not necessary to enumerate the many distinctive features of the Skinner organ, but the glorious diapasons on the Great organ, the unsurpassed voicing of the solo stops, the superb ensemble of the full organ, and last, but by no means least, the joy at feeling so completely at home at the console, these things do deserve special mention.

Such an organ as you have given us is bound to become a source of inspiration to us all.

With best wishes for your continued success, believe me
Yours very sincerely

Roland Diggle
Organist and choirmaster St Johns Church, Los Angeles.

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BY HAROLD V. MILLIGAN.

Nuptial Suite, by Everett E. Truette, published by the Arthur P. Schmidt Company, Boston.

This five-movement suite has an extra-musical connotation which may be utilized by the performer in programming it, or may be dispensed with. The movements are entitled: "Youth and the Maiden," "Cantique d'Amour," "The Betrothal," "The Voice that Breathed o'er Eden," and "Wedding March." The musical program is "Introduction," "Romance," "Scherzo," "Nuptial Benediction" and "Finale."

The "Introduction" is built upon two themes which the composer has designated "The Maiden" and "The Youth." The first is a graceful melodic bit, adagio molto rubato, with which the composition begins, first unaccompanied, then in four-part harmony, and then in development. "The Youth" is a vigorous theme in twelve-eight rhythm, scherzando. Both themes are carried out consistently and interestingly. The second movement, "Cantique d'Amour," is a thoroughly delightful bit of writing, a graceful and fluent larghetto, full of poetry and romance. It should be a popular number by itself without reference to the rest of the suite.

The scherzo movement is sub-titled "The Betrothal," and a merry betrothal it is. It is in the customary six-eight rhythm, staccato, the rapid main theme contrasted with a quiet middle section. The fourth movement begins with a brief wedding hymn, "The Voice that Breathed o'er Eden," which may be played on the chimes, with a light shimmering accompaniment. This episode is short and leads into the movement proper, a "Nuptial Benediction," the main theme of which is a rocking figure, suggestive of chiming bells. The Finale is a bright and joyous wedding march. The two main themes of "The Maiden" and "The Youth" recur in all of the five movements, and the composition of the work has been carried out with musicianly skill and resource.

Mirror Reflecting Pool, and Potomac Park Boat-Song, by R. Deane Shure; published by White-Smith Music Publishing Company, Boston.

These two compositions are transcriptions (presumably by the composer) of two movements from a new suite for piano entitled "Lyric Washington," in which the musician depicts in tone some aspects of the capital of our country. The music is fresh and original in style and its unusual subject matter will make it attractive to program-makers. "Mirror Reflecting Pool," "where the memory of Washington and Lincoln is reflected in a placid sheen of crystal," is a meditation of beauty and feeling, to be played "in reflecting mood." "Potomac Park Boat Song," "where men paddle away into the hearts of women," is a piquant little barcarolle in six-eight rhythm in which an interesting theme is interestingly developed. We like both of these short pieces very much, and we notice with some surprise that "Lyric Washington" is labeled "Opus 111." It is evident that Mr. Shure writes music with both his head and his heart. Where are the other 110 works of his? We have never seen any of them.

First Lessons on the Organ, by Gordon Balch Nevin; published by Oliver Ditson Company, Boston.

Future historians of music will make record of the remarkable renaissance of organ music which occurred in the early years of the twentieth century, especially in America. It is more than a part of the great quickening of the spirit which is evident in all lines of musical life in the United States—the organ benefits from this awakening, as do other branches of musical activity, but the organ is subject to other and

special influences which entitle its historians to use the word "renaissance"—literally, a new birth. Two great factors are primarily accountable for this new era—first, the invention and perfection of electrical action and, second, the moving-picture theater. Add to these the irresistible rising tide of musical interest and appreciation in this country, and you have a new epoch for one of the oldest of instruments. It is safe to say that the status of the organ and organ music has changed more during the last thirty years than it has during the preceding three hundred.

Naturally such a sweeping change in the organ world requires rewriting the old text-books. In nothing is the new life of the organ more strikingly revealed than in the interest which publishers are taking in issuing new textbooks. The old standard, Stainer, has been revised without, we hope, causing its author to turn over in his comfortable Victorian grave, and several new books of instruction and technique have been prepared and published. The latest of them is "First Lessons on the Organ," by Gordon Balch Nevin. Mr. Nevin already has two books of instruction to his credit, "A Primer of Organ Registration" and "Swell Pedal Technique." His new book is not intended to be a fulsome compendium of organ technique and literature. Its title is self-explanatory. It is planned to cover the student's needs during the first year, or possibly a shorter period, depending upon the talent and aptitude of the student and his devotion to practice. The author sagaciously remarks in his preface that "Perhaps one pupil out of thirty ever becomes even a passable recitalist; for that one there are available many books to carry him on beyond the limits of this one; this book aims to give the other twenty-nine pupils precisely what they need and to do it without the waste of a single line of music."

The point is well taken, and after looking over the pages of his book we believe that Mr. Nevin has carried out his intention with every indication of success. The time and energy of the pupil and the teacher seem to have been conserved as much as possible. Without adding any great amount of matter to the pedagogical material already available (although some new details are introduced) and without introducing radical departures from previously accepted principles, the author has sought to counteract the tendency to prolixity, over-elaboration and diffuseness which characterizes much teaching material, and has provided a closely-knit and systematic approach to the instrument, with economy of time and energy always in view.

The work is divided into three parts: Part 1, manual technique; part 2, pedal technique, and part 3, other aspects of the subject. Parts 1 and 2 are to be studied simultaneously. The directions are brief and pungent, the musical exercises, some by the author and others by various composers, are typical rather than exhaustive. Part 3 includes a treatise on registration, special treatment of the staccato touch, and hymn tunes. There are also some cogent remarks on adapting piano music to the organ, and on theater organ playing in the particulars in which it differs from church organ playing.

O Sole Mio, transcribed for organ by Edwin H. Lemare; published by Harold Flammer, New York.

This familiar and popular old Italian song, ascribed to di Capua, although it takes rank as a folksong, has been transcribed for organ by that master transcriber, Mr. Lemare. The melody is sung both in the soprano register and in the baritone by the oboe, with soft accompaniment, and is repeated with fuller harmony. It is a fascinating little tune and makes a good organ piece for special occasions.

Festival Suite, by Stanley T. Reiff; published by Clayton F. Summy Company, Chicago.

The four numbers composing this suite are published separately, which is a kindly thought on the part of the publisher, as it frequently happens that

one movement from a suite or sonata will be useful to an organist, while the others are dead wood in his library. To the church organist this is an important consideration. The four movements of the Festival Suite are: Prelude, Romanza, Scherzo and Toccata. They are all made of good material, carried out in a musicianly and interesting manner, and the suite as a whole is one of the most attractive bits of organ music which has come to our desk recently. Mr. Reiff writes fluently, but carefully, without being either pedantic or banal. He is conservative in his harmonic patterns and does not slavishly imitate the modern Parisian school.

The prelude to the suite is a sturdy allegro risoluto, made of two well-contrasted themes, well-built and quite suitable for church or recital. "Romanza" is a melodious andante cantabile. For the scherzo the composer has directed that "the tempo and registration should be strictly adhered to," a not unreasonable stipulation on his part. The toccata is in the key of G and ripples easily off the fingers. Although following the conventional pattern, the composer manages to keep the music fresh and vigorous.

Morton Jarvis, who was organist and choirmaster at All Saints' Cathedral in Spokane, Wash., for nine years, has gone to Seattle to take charge of the music in the Church of the Epiphany. Mr. Jarvis is organizing both senior and junior choirs in this thriving young parish. He has an Austin organ at his disposal.

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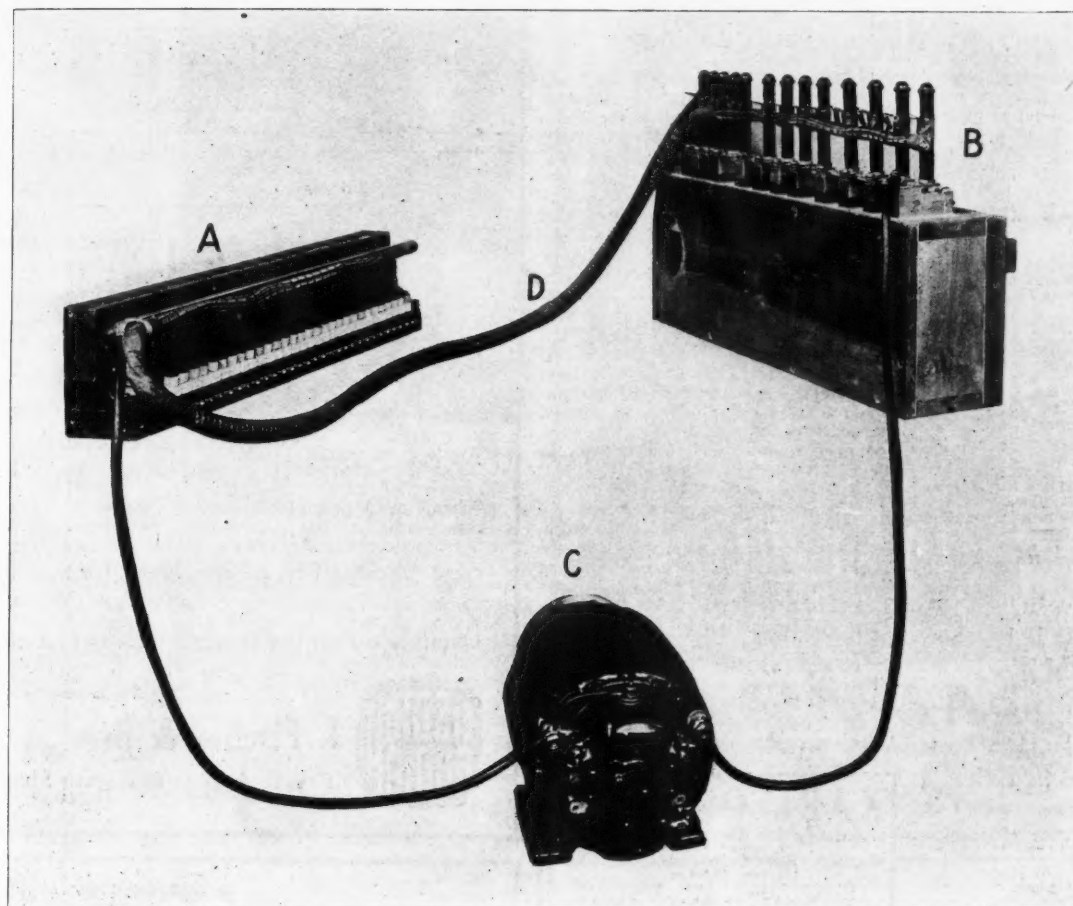
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THIS picture might be called a "diagrammatic photograph." It illustrates the entire electrical system of the electro-pneumatic action in an Estey Organ of the tilting-tablet console type.

The set of contacts marked *A* is located in the keydesk. *B* is a short portion of the chest intermediate unit fastened to the side of one of the chests in the organ chamber. Each keyboard has its own set of contacts (like *A*) containing one contact for each note. Each chest has its own set of magnets (intermediate unit *B*)—one magnet for each contact. *C* is the electric generator located in the blower room. The two connecting wires and the cable *D* are included to indicate the complete electric circuit.

When a key is depressed, its contact on unit *A* is closed *pneumatically*, causing a current to pass from the generator through one of the wires in the cable *D* to operate the proper magnet on *C*. This magnet opens a small valve whereupon the rest of the chest action is again handled *pneumatically*.

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Instrument of Forty-six Stops in St. Francis de Sales Church Has Sanctuary Division Playable from All Keyboards.

A large three-manual organ built by the Wicks Pipe Organ Company of Highland, Ill., for St. Francis de Sales Church at St. Louis was dedicated with a special service the evening of Oct. 19. Monsignor Tannrath blessed the instrument and John F. Wick, president of the Wicks Company; George B. Kemp, Jr., and Jacob Kramer played organ selections. The church choir, with M. Bauer at the organ, sang.

Following is the specification of the organ:

- GREAT.**
1. Double Open Diapason, 16 ft., 85 pipes.
 2. Major Diapason, 8 ft., 61 pipes.
 3. Minor Diapason (from No. 1), 8 ft., 61 notes.
 4. Doppel Flöte, 8 ft., 73 pipes.
 5. Viola da Gamba, 8 ft., 61 pipes.
 6. Gemshorn, 8 ft., 80 pipes.
 7. Concert Flute (from No. 4), 4 ft., 61 notes.
 8. Octave (from No. 1), 4 ft., 61 notes.
 9. Quint (from No. 6), 2½ ft., 61 notes.
 10. Trumpet, 8 ft., 61 pipes.
- SWELL.**
11. Bourdon, 16 ft., 97 pipes.
 12. English Diapason, 8 ft., 73 pipes.
 13. Gedeckt (from No. 11), 8 ft., 73 notes.
 14. Quintadena, 8 ft., 73 pipes.
 15. Viol Celeste, 8 ft., 49 pipes.
 16. Sallcional, 8 ft., 73 pipes.
 17. Vox Angelica, 8 ft., 73 pipes.
 18. Flute d'Amour (from No. 11), 4 ft., 73 notes.
 19. Violina (from No. 16), 4 ft., 73 notes.
 20. Nazard (from No. 11), 2½ ft., 61 notes.
 21. Piccolo (from No. 11), 2 ft., 61 notes.
 22. Larigot (from No. 11), 1½ ft., 61 notes.
 23. Labial Oboe, 8 ft., 73 pipes.
 24. Cor Anglais, 8 ft., 73 pipes.
 25. Vox Humana, 8 ft., 61 pipes.
- CHOIR.**
26. Geigen Principal, 8 ft., 73 pipes.
 27. Melodia, 8 ft., 73 pipes.
 28. Viol d'Orchestre, 8 ft., 73 pipes.
 29. Unda Maris, 8 ft., 49 pipes.
 30. Dulciana, 8 ft., 73 pipes.
 31. Flute Traverse (from No. 27), 4 ft., 61 notes.
 32. Clarinet, 8 ft., 73 pipes.
- SANCTUARY ORGAN.**
(Playable from any of the three manuals).
33. Oboe, 8 ft., 61 pipes.
 34. Echo Diapason, 8 ft., 61 pipes.
 35. Clarabella, 8 ft., 73 pipes.
 36. Aeoline, 8 ft., 61 pipes.
 37. Vox Celeste, 8 ft., 49 pipes.

38. Flute (from No. 34), 4 ft., 61 notes.
- PEDAL.**
38. Resultant, 32 ft., 32 notes.
 39. Double Open Diapason, 16 ft., 44 pipes.
 40. Bourdon, 16 ft., 32 pipes.
 41. Lieblich Gedeckt (from No. 11), 16 ft., 32 notes.
 42. Quint (from No. 11), 10½ ft., 32 notes.
 43. Cello (from No. 5), 8 ft., 32 notes.
 44. Gross Flöte (from No. 39), 8 ft., 32 notes.
 45. Trombone (extension of No. 10), 16 ft., 12 pipes.
 46. Sanctuary Bourdon (extension of No. 34), 16 ft., 12 pipes.

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New Organ at Philadelphia Y. M. C. A.

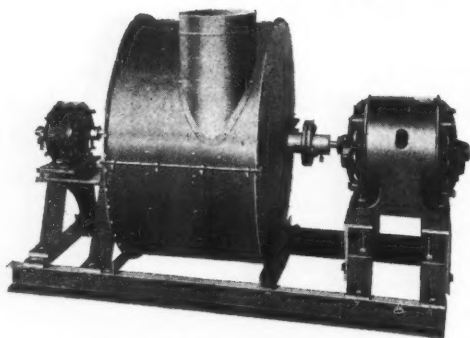
A new three-manual Bartholomay organ has been installed in the Central Y. M. C. A., 1421 Arch street, Philadelphia, to accommodate the rapidly increasing demand for organ lessons. This is the third organ to be installed in the fifteen years since the school was established. The new organ, built for use in a moving picture house, was selected so that organists could be trained for theater playing. Special instruction in that line will be given by Rollo F. Maitland. When the school of music of the Y. M. C. A. was founded in 1909 the organ then in the building, a gift from John Wanamaker, was used for the work. Through the growth of the classes the association soon found it necessary to secure a larger organ.

Returns to Greensboro Post.

Professor George M. Thompson, head of the organ department at the North Carolina College for Women at Greensboro, returned from Europe Sept. 6 after studying with Bonnet in Paris and indulging in travel on the continent. The organ department at the college has four times as many pupils today as two years ago. As a new feature of the daily chapel service Professor Thompson is playing a well-known organ work.

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Who's Who Among American Organists



Edwin Arthur Kraft.

If one should set out to select an American organist who is never dull, who is scholarly and at the same time interesting, forceful in his playing, but modest and most democratic in his manner, a virtuoso, but in no way a one-sided one, he would find Edwin Arthur Kraft of Cleveland fitting the description exactly. Mr. Kraft is still one of the young organists of the country, though he has been holding prominent posts and has ranked as one of the leading concert players for a series of years. He holds a position of eminence in his home city and his fame is known in New York, Chicago and wherever organ music is cultivated.

Mr. Kraft was born at New Haven, Conn., in 1883. In his fifteenth year, after organ training under his elder brother, William J. Kraft, and piano study with E. A. Parsons, he won the competition for organist of Grace Methodist Episcopal Church in New Haven, and later was called to fill a similar position at the Church of the Ascension, where he trained his first boys' choir. At 17 he won a scholarship given by the Yale department of music, and for three years he studied under Dr. Horatio Parker and Professor Harry B. Jepson.

In 1901 Mr. Kraft became organist and choirmaster of St. Thomas' Church, Brooklyn. His natural ability attracted the attention of his rector, the Rev. James Townsend Russell, who sent him abroad to develop his inherent talent. He went to Berlin, studying the German classics under Franz Grunicke and Edgar Stillman Kelley, the American artist then residing in Berlin. Later he went to Paris to enjoy the advantages of instruction under Guilmant and Widor.

On his return to America in 1905, he was offered the position of organist and choirmaster at St. Matthew's Church, Wheeling, W. Va., and while in that city he organized the Oratorio Society of 300 voices. On learning of the construction of the large organ at Trinity Cathedral, Cleveland, Mr. Kraft played before the cathedral music committee, with the result that he was not only asked to play the opening recital on the instrument, but was called there as organist and choirmaster. There were about ninety applicants for the position.

Jan. 1, 1914, he accepted the position of city organist of Atlanta, where he remained until 1916, when he was recalled to the Cleveland cathedral. In 1909 he won the degree of fellow of the American Guild of Organists.

In seventeen states of the Union and various provinces of Canada Mr. Kraft has been heard. He courts public favor neither by an over-rich program of heavy, intellectual movements, nor by sentimental tunes. He does not desire to awe or humor his audience, but to entertain them, realizing that through this medium can the power of uplift be attained.



Harry Benjamin Jepson.

Yale University has felt, quite justly, a deep pride for a number of years in its organist and its great organ, for Harry Benjamin Jepson, whose recitals do a great deal to spread the knowledge of good organ music, is a noted composer and teacher, as well as a performer. And he is a son of Yale. While Professor Jepson seldom has time to go to other cities to give recitals, he has a large number of apostles who carry word of what they hear at Yale to the uttermost parts of the earth. Therein lies a large part of the educational value of organ recitals in such a place as this great university.

Mr. Jepson's father was his first teacher, of both piano and organ, giving him also his first lessons in harmony and counterpoint. When he was 14 years old Mr. Jepson held his first position as organist, but for the succeeding four years he devoted most of his time and energy to the piano. During his college course at Yale he studied, piano, organ and composition with Gustav D. Stoeckel, who was then the Battell professor of music. He passed his examination for the bachelor of music degree in 1894. For the next four years he studied composition with Horatio Parker.

In 1895 Mr. Jepson was appointed instructor in organ playing at the Yale School of Music. He studied organ and composition in Paris during parts of the years 1899, 1901, 1903, 1904 and 1909 with Widor and Guilmant. Mr. Jepson was made assistant professor of the theory of music in 1899 and two years later became professor of applied music in the university and was placed in charge of the great organ in Woolsey Hall.

Mr. Jepson has trained the university choir of seventy-five men since 1895, and conducted the services on Sunday in the chapel as organist. He began giving recitals in Battell Chapel in 1895 and has continued since that time with the exception of two years spent in Europe. These recitals were transferred to Woolsey Hall in 1901.

Mr. Jepson has been heard on most of the large organs in the United States. His compositions for organ, which are on the programs of the leading concert players, include: Sixteen Pieces, published by Schirmer; Two Sonatas, published by Novello; a Fantasia and Intermezzo for organ and orchestra, still in manuscript; "University Hymns" and a number of smaller pieces.

Sixty-five recital programs by Warren D. Allen, organist of Stanford University, in California, have been bound into a handsomely printed pamphlet, valuable for other organists and a record of the work done by Mr. Allen. The recitals listed in the pamphlet are those between October, 1923, and September, 1924.

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Secretary—Willard I. Nevins, 459 East Twenty-second street, Brooklyn, N. Y.

Treasurer—Hugh Porter, 14 East Thirty-seventh street, New York City.

COMMITTEES FOR 1924-25.

PUBLIC MEETINGS—Walter Peck Stanley, chairman; John Priest, A. Campbell Weston and F. W. Riesberg.

REFERENCE—T. Tertius Noble, chairman; Lynnwood Farnam.

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PUBLICITY—Willard I. Nevins, chairman; Mrs. Bruce S. Keator, John Priest, Frank S. Adams, Reginald L. McAll and F. W. Riesberg.

The Delaware council began the winter season in fine spirit. With three meetings in one month and a full program for the whole year, even New Jersey will be hard pressed to equal such a record.

The New York headquarters council will soon be giving a good account of itself. Its activities promise to be of unusual interest and value. Dinners and recitals are already under way.

Are you planning to help in the membership drive which will begin in a short time? It is not necessary for you to wait for that drive. You can send the name of your new member at any time.

A great organ and orchestral symphony by our own American composer, Dr. Clarence Dickinson, will be a feature of the February orchestral concert arranged by the Illinois council. Several large American works were heard at the concert last year, and the promoters of these projects are to be congratulated on their efforts in behalf of the greater forms of organ literature by Americans.

And while we are speaking of American music, we are reminded of one criticism of the national convention recital programs of this year, which brought to our attention the fact that few American composers were represented. Unfortunately few American compositions were played this year, but the N. A. O. can hardly be accused of not supporting such works. The Wanamaker music festivals, former convention programs devoted entirely to American music, and numerous other recitals planned by the N. A. O. stand as evidence of our staunch friendship for the native-born composer. It is said that the sale of American organ music is so unsatisfactory that many publishers are considering the abandonment of such publications. If this be true, it is time that not only the N. A. O., but all organists' associations, make a definite drive to remedy such a condition. But it would be wise to ascertain the facts and then remember to temper our enthusiasm with the fact that all music must stand upon its merits alone. America has produced many sterling organ compositions, and we in our promotion of American music must hold tenaciously to a high ideal.

Are we as organists keeping pace with the growth of the organ industry in the United States? One could hardly read the report of the number of organs built during the year, as published last month, without wondering if we are alive to the possibilities of the period of expansion in organ building. A larger number of instruments is made available for us each year. We study organ, many at home, others in distant cities, and some go to Europe every year; our enthusiasm runs high while in competitive work with

our fellow students. Then we return to our fields of labor and what happens? Can we continue to work for the best in music by remaining in our own organ lofts, many times working with tremendous energy, or can we better combine such a plan with a closer association with the organists of our own community, at least?

We believe active work in an N. A. O. chapter will be of great benefit to all who participate. The great value to vocal organizations of choral competitions has been shown in many sections of our country, and some such friendly competitive spirit can be of vast good to us organists. There are great possibilities in the present age of the organ, and we feel that one way of being in a better position to grasp them is to be associated with your fellow workers.

Union-Essex Chapter.

The annual get-together dinner of the Union-Essex chapter was held Monday evening, Oct. 13, in the banquet hall of the Florence Moore tea-room in Elizabeth. The table was beautifully decorated for the occasion, the center piece being a miniature organ in white and gold, garlanded with smilax and little rosebuds and illuminated with tiny candles. The tonal equipment of the organ, which consisted of four chords, was a mystery to the guests.

The members had the pleasure of hearing talks from the state officers. The president, Miss Jane Whittemore, introduced the speakers and touched upon the value of the association. The vice-president, Mrs. Bruce S. Keator, was unable to attend and sent a note of greeting. Arthur Tittsworth, the treasurer, spoke of the encouraging financial condition of the chapter and told of the great possibilities in being a working force in the community. Paul Ambrose addressed the members on the spiritual opportunities of a church musician. Senator Emerson L. Richards, vice-president of the N. A. O., urged that those present acquaint themselves with the construction and mechanical operation of their organs and strive for the general improvement of their instruments.

Letters of greeting and outlines of the coming activities of their chapters were read from Mrs. Kendrick Hill of the Central chapter and Howard Tussey of the Camden chapter.

Hugh Porter, treasurer of the N. A. O., was one of the guests and spoke of the importance to organists of securing a broad musicianship. Earle J. Beach of East Orange told of some amusing occurrences during the early days of the association at Ocean Grove.

The chapter looks forward to an interesting season. Among scheduled events are a members' recital and a recital by Hugh Porter. At the next meeting, Nov. 10, in Trinity Church, Elizabeth, Miss Whittemore will read a paper on the historical development of the organ.

Central New Jersey.

The first fall meeting of the Central New Jersey chapter was held in the social room of the Second Presbyterian Church, Trenton, Oct. 6. All chorus choir leaders in the city were invited and an interesting discussion took place on the "Problem of the Chorus Choir." Reports from the national convention were made by several members.

Plans for the winter activities were formulated and the first feature on the program will be a public recital Nov. 18, in the First Presbyterian Church, by Rollo F. Maitland of Philadelphia.

Four of our members joined the National Association, as follows: Miss Ruth Harrison, Mrs. Mabel V. Morton, George A. Pitman and Edward Riggs.

EDITH G. MYERS, Secretary.

Delaware Council.

The first meeting of the Delaware

council was held in Wilmington at Green Stone Hall Oct. 3, and the principal speaker of the evening was the vice-president of the council, T. Leslie Carpenter. Mr. Carpenter gave a resume of his experiences while traveling in Europe last summer. Although he said that he went to Europe to get away from music, his narrative touched upon the experience of hearing Louis Vierne play at Notre Dame in Paris and he described that event as being in itself worth a trip abroad.

Mr. Carpenter also spoke of an audience with the pope, gained through the courtesy of the Rev. James M. Grant of Wilmington. The details of the visit were fully described. The audience was granted for "13" o'clock in the afternoon and the invitations included the mandate as to proper costumes. Mr. Carpenter described the pope as being a fine-looking man of modest demeanor. Mr. Carpenter's trip to Europe was a gift of Trinity Episcopal Church, which he has served for many years.

Dr. Harold L. Springer, another guest of the evening, invited the council to hold a meeting and recital in his home, where he has a three-manual organ.

The first fall recital of the Delaware council was given in the Delaware Avenue Baptist Church by H. Russell Birkhead and Wilmer J. Highfield on Oct. 16.

At the invitation of Mrs. Maude Allen Fouracre of Middletown, members of the council gave a recital at the Middletown Bethesda M. E. Church Wednesday evening, Oct. 22. The organ in the Bethesda Church, where Mrs. Fouracre is organist, has been remodeled and was heard for the first time in recital on that evening.

At the business meeting Oct. 3 the following officers were elected: Miss Sarah Hudson White, assistant treasurer, and Miss Gladys Dashiell, librarian. Dr. George Henry Day, president of the council, presided at that meeting.

New Jersey Council.

A meeting of the New Jersey state council was held at the home of the president, Miss Jane Whittemore, at Elizabeth, Oct. 13. It was decided that a circular letter setting forth the advantages of membership in the N. A. O. should be sent to all New Jersey organists not now affiliated with the association. All New Jersey members are requested to send names for the mailing list to the corresponding secretary, Miss Katherine Chetwood, Trinity Church, Elizabeth.

The formation of new chapters in Hudson, Bergen and Cape May counties was authorized. It was voted that no official delegate be sent to the Cleveland convention because of the expense involved.

The invitation of the Central chapter to hold the state rally in Trenton was accepted and the council planned to co-operate with the local committee in arranging details of that rally.

PAUL AMBROSE,
Recording Secretary.

Camden Chapter.

Activities of the present season in the Camden chapter will include a series of recitals and monthly meetings. Papers will be read at these meetings and each one will conclude with a social hour.

On Nov. 6 there is to be an informal recital by members of the chapter. This recital will be free to the public. In February there will be a recital by an eminent concert organist. The chapter will have a part in the usual music week program. Other plans include a choral concert by the choir under the direction of Camden members and some work in conjunction with the Camden Symphony Orchestra, which has just been formed.

HOWARD S. TUSSEY,
President.

Kentucky Council.

The first dinner meeting of the fall

was held at the Fourth Avenue Methodist Church, Louisville. Plans for the year were tentatively arranged. The latter part of November there will be a recital at the First Presbyterian Church. Lynnwood Farnam will be brought to the Methodist Temple under N. A. O. auspices early in December. The musical service in January will be at Calvary Episcopal Church, with combined choirs.

W. E. PILCHER, JR.,
State President.

Executive Committee.

The October meeting of the executive committee was held at the new headquarters, Chickering Hall, 27 West Fifty-seventh street, New York City, Monday, Oct. 13. Those present were: President Noble, Chairman McAll, Mrs. Keator, Miss Whittemore, Messrs. Porter, Fry, Ambrose, Priest, Stanley, Richards, Riesberg and Adams. After the hearing of the minutes of the previous meeting and the treasurer's report, the subject of the headquarters for 1924-25 was discussed and it was voted to remain with the Musicians' Club at the new address. The committees for the year, as printed elsewhere, were nominated and elected.

Plans for an organ and orchestral concert were discussed and a committee was appointed to go into the details of such a concert.

It was noted that Henry Willis, the eminent English organ builder, was to visit America and the committee voted to give a dinner in his honor.

Members of the headquarters council were invited to attend Dr. Dickinson's lecture on the "Organ as an Instrument," which was given in the Brick Presbyterian Church Monday afternoon, Oct. 20.

Part of the meeting was taken up with a discussion of the Cleveland convention and it is probable that the date of opening that convention will be Aug. 4. President Noble will visit Cleveland in the near future to make preparatory plans.

Chairman McAll paid a tribute to the Musical Courier for the articles on "Organ and Orchestra" which have been printed in recent issues of that magazine.

Illinois Council Luncheon.

At a largely attended luncheon, which opened the season, the Illinois council on Oct. 27 gave unanimous support to President John W. Norton in his plans for the second organ-orchestra concert, which is to be given on Feb. 2. M. P. Möller of Hagerstown, Md., and Leo Sowerby, the organist and composer who recently returned from Italy, made interesting speeches and were received with enthusiasm. Howard Wells, president of the Society of American Musicians, and Leo Terry, president of the Chicago Society of Organists, were present and also made brief but interesting talks. Albert Cotsworth and S. E. Gruenstein reported on the Atlantic City convention.

Valuable Anthem List.

We would like to call to the attention of our N. A. O. members who are interested in synagogue work the list of anthems prepared by Harold Vincent Milligan in the September Diapason, which are suitable for use in synagogues. Such a list is a valuable aid to any organist who is in such work.

Announcement has been made of the marriage of Miss Ada Emily Sandel, A. G. O., organist of Grace Methodist Church, Dallas, Tex., to Mr. Knauer. She is one of the past deans of the Texas chapter.

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CLASSIC COMPOSITIONS

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RECITAL PROGRAMS

Rollo F. Maitland, F. A. G. O., Philadelphia, Pa.—Two interesting recitals recently were given by Mr. Maitland on rebuilt organs. Sept. 23 he played the following at the First Methodist Episcopal Church, Camden, N. J.: Overture, "A Midsummer Night's Dream," Mendelssohn; Adagio in A minor, Bach; First Sonata, Borowski; Caprice, "The Brook," Dethier; "The Bells of St. Anne de Beaupre," Russell; Canzonetta, S. Marguerite Maitland; Third Nocturne, Liszt; Spinning Song, Mendelssohn; "Marche Slav," Tschalkowsky.

Sept. 25, at the First Methodist Episcopal Church, Haddon Heights, N. J., he played: Concert Overture in E flat, Faulkes; Adagio in A minor, Bach; Toccata in G major, Dubois; "Scherzo Symphonique," Russell King Miller; Angelus, Massenet; Canzonetta, S. Marguerite Maitland; Third Nocturne, Liszt; Spinning Song, Mendelssohn; Overture to "Martha," von Flotow.

Rowland W. Dunham, F. A. G. O., Montclair, N. J.—In an "hour of sacred music" at St. Luke's Church on the afternoon of Oct. 12 Mr. Dunham, the organist and choirmaster, played these organ selections: Prelude and Fugue in A minor, Bach; "Chanson," Edward Shippen Barnes; "Song without Words," Bonnet; "Sunshine and Shadow," Clement R. Gale; "Pledge Heroique," Cesar Franck; Berceuse, Vierne; Allegro Vivace from First Symphony, Vierne; Psalm Prelude on "Old Hundredth," Harvey Grace.

Harold D. Smith, F. A. G. O., Ithaca, N. Y.—Mr. Smith, who was appointed assistant professor of music and organist of Cornell University in the spring of 1924, gave the first of his weekly recitals in Bailey Hall, Friday, Oct. 3. Professor Smith returned from two years' study in Paris to become acting organist of Vassar College for 1923-24, during the absence on leave of Professor E. Harold Geer, in which capacity he served until his appointment at Cornell. The program of the recital is as follows: Cantabile, from Symphony 2, Vierne; Fugue on the Kyrie, Couperin; "Sœur Monique," Couperin; The Bell Symphony, Purcell; "Melodia," Reger; Canon, Jadasohn; "Peasant's Song," Grieg; Chorale from Symphony 2, Vierne.

Oct. 10 Mr. Smith presented the following program: Prelude in E flat, Bach; Air, from "Orpheus," Gluck; Gavotte, Wesley; Andante, from String Quartet, Debussy; Scherzo, from Sonata in E minor, Rogers; Fugue in E flat, "St. Ann's," Bach.

Henry F. Seibert, New York City.—The dedication of an Austin organ marked the observance of the twenty-fifth anniversary of Trinity Lutheran Church of New Rochelle, N. Y., Oct. 5. Mr. Seibert was at the console in the evening and played this program: Andante Rustico and Allegro Vigoroso (Sonata Cromatica), Yon; "At Evening," Kinder; "Will o' the Wisp," Nevin; "March of the Priests," Mendelssohn; Chorale Preludes, "Liebster Jesu, wir sind hier," Bach, and "Es ist in Heils entsprungen," Brahms; Caprice, Kinder; Allegro Vivace (Sonata 1), Mendelssohn; "Pledge Heroique," Franck; Largo from "Xerxes," Handel; Concert Scherzo in F, Purcell Mansfield; "Ave Maria," Schubert; "Marche Champetre," Boex; Second Concert Study (for pedals), Yon.

On Oct. 6 Mr. Seibert played the following program on a new Skinner organ at the Lutheran Church of Ithaca, N. Y.: Chorale Preludes, "Es ist in Heils entsprungen," Brahms; Caprice, Kinder; Allegro Vivace (Sonata 1), Mendelssohn; "Pledge Heroique," Franck; Largo from "Xerxes," Handel; Concert Scherzo in F, Purcell Mansfield; "Ave Maria," Schubert; Caprice, Kinder; "Marche Champetre," Boex; Second Concert Study, Yon.

Mr. Seibert played the following program Oct. 15 at Trinity Lutheran Church, Reading, Pa.: Good Friday Music from "Parsifal," Wagner; Andante Cantabile (Symphony 4), Widor; Caprice, Kinder; "Pledge Heroique," Franck; "Deep River" (Negro Spiritual), Burleigh; Fountain Reverie, Fletcher; Largo from "New World," Symphony, Dvorak; Allegro Vivace (Sonata 1), Mendelssohn; "March of the Priests," Mendelssohn; "To the Evening Star," Wagner; Caprice, Sturges; "Dawn," Jenkins; "The Music Box," Lidoff-Helms; Minuet, Boccherini; Concert Study, No. 2, Yon.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe's autumn series of recitals on the ninety-six-stop organ of four manuals in the South Congregational Church was played on the Wednesday afternoons of October. The programs follow:

Oct. 1—Prelude and Fugue (A major), Bach; Canzona, Bach; Three Mountain Sketches, Clokey; Prelude to "Tristan and Isolde," Wagner; The Bells of St. Anne de Beaupre, Russell; "Marche Slav," Tschalkowsky.

Oct. 8—Prelude and Fugue (B minor), Bach; Two Chorale Preludes ("In Peace and Joy I Depart" and "O Man, Weep for Thy Great Sins"), Bach; "Song of Autumn," Candlyn; "Fete," James; "At Evening," Buck; Canzone, "New Life," Wolf-Ferrari; Wailala Scene ("Rheingold"), Wagner.

Oct. 15—Prelude and Fugue (F minor), Bach; Two Chorales ("Who Leaves to God His Ways" and "I Come Before Thy Throne"), Bach; Four Japanese Color

Prints, Marsh; "Adoration," Dubois; Overture to "Tannhäuser," Wagner.

Oct. 22—Toccata (Doric), Bach; Two Chorales ("I Call to Thee, Lord Jesus," and "Christ, God's Only Son"), Bach; Second Organ Concerto, Handel; "Siegfried Idyl," Wagner; Tragic Overture, Brahms.

Oct. 29—Overture, "In Nature," Dvorak; Symphonic Poem, "My Country," Smetana; Allegro Moderato (First Sonata), Bach; Two Chorales ("In Thee Is Joy" and "The Old Year Is Gone"), Bach; Pastorale (Suite Form), Bach; Passacaglia, Bach.

Dr. Percy Eversden, St. Louis, Mo.—At an inaugural recital in the First Presbyterian Church at Clayton, Mo., Sept. 23, Dr. Eversden played the following: Prelude and Fugue, Buxtehude; "Noel," Eversden; "Gesu Bambino," Yon; Concert Overture in C minor, Hollins; "Indian Legend," Candlyn; Epilogue, Healy Willan; "Lied des Chrysanthes," Bonnet; Slumber Song, Lester Groom; Pastoral Fantasia, Wely.

Dr. Eversden's programs at First Church of Christ, Scientist, for September included: Prelude and Fugue, Willan; "Song of Autumn," Stoughton; "Voice of the Chimes," Luigini; "Bohemesque," Wolstenholme; "Consolation," No. 2, Liszt; Pastorale, Stanford; Festival Toccata, Fletcher.

Dr. Alfred E. Whitehead, F. R. C. O., Montreal, Quebec.—Dr. Whitehead has given a series of three novel children's recitals on Friday afternoons in Christ Church Cathedral. The programs were:

Sept. 19—Grand March in E flat, Smart; Cradle Song, Harvey Grace; Fantasia in A minor, Lemmens; Prelude in C sharp minor (by request), Rachmaninoff; Intermezzo, Dunham; Fantasia in E flat, Saint-Saens.

Sept. 26—Chorale and "Menuet Gothique," Boellmann; Largo, Handel; March in E flat, Schumann; Air and Gavotte, Wesley; "Silhouettes," Rebikoff; Sonata in D minor (Introduction and Allegro), Guilmant.

Oct. 3—Allegro Marziale, Frank Bridge; Intermezzo, Keeton; Concerto in G major, John Stanley; "Grand Choeur," in D, Guilmant; Bourree in E flat, Bach; Toccata in B minor, Gigout.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.—Mr. Kraft played this program at his recital Oct. 6 in Trinity Cathedral: Prelude in E, Dethier; Minuet, C. F. E. Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Prelude and Fugue in E minor, Bach; "Peer Gynt" Suite No. 1, Grieg; Fugue in D major, Guilmant; Evening Song, Bairstow; Arabesque, Vierne; "Toccata di Concerto," Lemaire.

Helen W. Ross, Chicago.—Mrs. Ross, who has been associate organist at the First Presbyterian Church for some time and who leaves for Europe for a year of organ study and travel, gave a recital at the First Church Oct. 20, playing the following program: Toccata and Fugue in D minor, Bach; Canzone, King Hall; "Romance sans Paroles," Bonnet; "Caprice Heroique," Bonnet; "Chant du Soir," Bossi; Fantasia, Saint-Saens; Largo, from "New World," Symphony, Dvorak; "Menuet a l'Antico," Seeböck; Meditation, Sturges; "Will o' the Wisp," Nevin; Toccata from Fifth Symphony, Widor.

Margaret Page Ingle, F. A. G. O., Baltimore, Md.—On Sept. 10 Miss Ingle, organist and director of Memorial Episcopal Church, Baltimore, gave a recital on the new Möller organ in Christ Church, La Plata, Md., known as Port Tobacco Parish, established in 1684. The following program was played: March, Von Wilim; Andante Cantabile, Widor; Minuet, Beethoven; "Pilgrims' Chorus," Wagner; Andantino, Lemaire; Scherzo, Hofmann; Andante Amoroso, E. Nevin; "Romance sans Paroles," Bonnet; "Marche Militaire," Schubert.

Ralph Kinder, Philadelphia, Pa.—At his half-hour Sunday evening recital in the Church of the Holy Trinity Oct. 5 Mr. Kinder played: Overture in G major, Kinder; Melody in C, West; "To the Evening Star," Wagner.

In his recital Oct. 19 Mr. Kinder played: Chromatic Fantasia and Fugue, Thiele; Serenade, Kinder; "The Lost Chord," Sullivan.

The Rev. Don H. Copeland, Dayton, Ohio.—Mr. Copeland inaugurated a series of recitals at Christ Church Oct. 9 and played the opening recital on a Tellers-Kent divided organ at the First Methodist Episcopal Church of Carey, Ohio, Sept. 22. Following is the program of the Dayton recital: Concert Prelude in D minor, Kramer; "Within a Chinese Garden," Stoughton; "The Swan," Saint-Saens; "Marche Funebre et Chant Seraphique," Guilmant; Allegretto, Wolstenholme; "Aloha Oe," arranged by Lemaire; Suite, "The Nuptial Mass," Dubois; "Romance sans Paroles," Bonnet; "Love's Old Sweet Song," Molloy-Lemaire; Festival Toccata, Fletcher.

Raymond C. Robinson, F. A. G. O., Boston, Mass.—Among recent Monday noon programs by Mr. Robinson at King's Chapel, all of which were broadcast by station WNAC, were the following:

Oct. 6—"Marche Chorale Prelude," (Symphony 1), Widor; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "In Paradise," Mulet; "Tu es Petra," Mulet; Adagio (Sonata 1), Dunham; Canon, Schumann; "Ave Maria," Henselt; Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby.

Oct. 20—Prelude and Fugue in B minor,

Bach; Romance, Bonnet; Fantasia in E flat, Saint-Saens; "Legend of the Mountain," Karg-Elert; Kyrie Eleison, from "Cathedral Windows," Karg-Elert; Rev. erie, Dickinson; Finale, Symphony 4, Vierne.

Oct. 27—Passacaglia, Bach; Andante (Symphony 1), Vierne; "Carillon," De Lamarier; Final March, Boellmann; "The Primitive Organ," Yon; "Ave Maria" (from "Cathedral Windows"), Karg-Elert; "Pledge Heroique," Franck.

Albert Riemenschneider, Cleveland, Ohio.—Mr. Riemenschneider has arranged a series of ten vespers recitals on the large Austin organ at Baldwin-Wallace College, Berea, Ohio, where he is director of the school of music. The first one was played Oct. 19, with the following offerings: Fourth Symphony, Widor; Chorale Prelude, "O Maria, Bena Thy Sins," Bach; Allegro from Third Sonata, Prayr and Cradle Song, Pastoral from First Sonata and "Marche Religieuse," Guilmant.

Edwin Stanley Seder, Chicago.—Mr. Seder, with Elsie Harthan Arendt, soprano, gave a recital at the First Congregational Church at La Salle, Ill., Oct. 17. Mr. Seder played as follows: Concert Overture in C minor, Hollins; Gavotte from "Mignon," Thomas; Largo from "Xerxes," Handel; "March of the Gnomes," Stoughton; "Ave Maria," Schubert; Toccata from Fifth Symphony, Widor.

Charles Galloway, St. Louis, Mo.—Mr. Galloway's recital at Washington University Oct. 19: Sonata in E flat minor (No. 6), Rheinberger; Berceuse, Shelley; Dithyramb, Harwood; "Wind in the Pine Trees" (from "Mountain Sketches"), Clokey; "The Bee" (from "Summer Sketches"), Lemaire; "Neptune" (from "Sea Sketches"), Stoughton; "Vision," Torjussen; "Marche Pontificale" (from First Symphony), Widor.

Carl G. Schoman, Canton, Ohio.—Mr. Schoman, organist of Trinity Lutheran Church, gave the following program at St. Paul's Lutheran Church, Minerva, Ohio, Oct. 17: Grand March ("Aida"), Verdi; "Autumn," Johnston; Festival Prelude, "A Mighty Fortress," Faulkes; "Evening Bells and Cradle Song," Macfarlane; Meditation, Sturges; Introduction to Act 3 ("Lohengrin"), Wagner; "Ave Maria," Schubert; "Christus Resurrexit," Ravanello; "Gesu Bambino," Yon; "Chant to a Dead Hero," Gaul; Evening Song, Johnston; "Hymn of Glory," Yon.

Lucien E. Becker, F. A. G. O., Portland, Ore.—In his lecture-recital at the Reed College chapel Oct. 14 Mr. Becker played the following program: Funeral March and Hymn of Seraphs, Guilmant; Sonata in G minor, Op. 22, Pjuttli; "Ave Maria," Schubert; "Chant de May," Jongen; Minuetto antico e Musetta, Yon.

This was the first of a series of organ recitals given by Mr. Becker every month from October to June. The next recital will be given Nov. 11.

Guy C. Filkins, A. A. G. O., Detroit, Mich.—In a recital at the Central Methodist Church the afternoon of Sunday, Oct. 19, Mr. Filkins played: Allegro Maestoso (Sonata in D minor), West; Serenade, Widor; Festal Postlude, Schminke; "Cathedral Shadows," Mason; Cradle Song ("Caprice Viennois"), Kreisler; Fountain Reverie, Fletcher; Rhapsody, Silver.

O. H. Kleinschmidt, A. A. G. O., Warrenton, Mo.—In a faculty recital at Central Wesleyan College, played at the college church Oct. 1, Mr. Kleinschmidt presented these organ works: Paraphrase ("See the Conquering Hero Comes"), Guilmant; Grand Chorus in March Form, Guilmant; Pastorale, MacDowell; "The Rosary," Nevin; "Hymn to St. Cecilia," Kleinschmidt; Rondo Caprice, Buck; "Marche Solennelle," Lemaigre.

Daniel A. Hirschler, Emporia, Kan.—Mr. Hirschler played the dedicatory recital on a two-manual Möller organ in the Presbyterian Church at Pratt, Kan., Oct. 20, presenting the following program: Chorale in A minor, Franck; "Song without Words," Bonnet; "Indian Dirge," Dvorak; Londonderry Air, arranged by Saunders; "Ave Maria," Arkadelt-Liszt; Introduction and Finale, from Sonata 1, Guilmant; Meditation, Sturges; Serenade, Rachmaninoff; Italian Rhapsody, Yon; Bargemen's Song on the River Volga, Russian; Toccata, from Symphony 5, Widor.

Carl G. Alexis, Rockford, Ill.—Mr. Alexis, organist of the First Lutheran Church, officiated at the dedication service of a memorial organ in Grace Evangelical Church at Dixon, Ill., Oct. 5. He played these selections: "In the Twilight," Barker; Third Sonata, in C minor, Guilmant; "Hymn of Glory," Yon; "An Indian Legend," Candlyn; Toccata and Fugue in D minor, Bach.

Samuel A. Baldwin, New York City.—Professor Baldwin's recitals at the College of the City of New York, which were resumed for the season, were marked by the following programs among others in October:

Oct. 1—Sonata No. 1, in A minor, Borowski; Largo from Sonata, Op. 2, No. 2, Beethoven; Fugue in E flat major, Bach; "Sunrise," Noon; and "The Shades of Evening," Georges Jacob; Magic Fire Scene, "Die Walküre," Wagner; Fountain Reverie and Festival Toccata, Fletcher.

Oct. 5—Prelude and Fugue in C minor, Bach; "Benedictus" and Pastoral, Reger; Third Sonata, in B flat, Rogers; "An Indian Serenade," Vibbard; Nocturne, Op. 50, No. 6, Foote; Prelude in G minor,

Rachmaninoff; "The Swan," Saint-Saens; Wailala Scene, "Das Rheingold," Wagner.

Oct. 8—Sonata No. 5 in C minor, Op. 45 (Posthumous), Eugene Thayer; "Sœur Monique," Couperin; Toccata and Fugue in C major, Bach; Nocturne, Charles A. Sheldon, Jr.; "Whims," Vibbard; "Etude Symphonique," Bossi; "Ave Maria," Schubert; "Marche Religieuse," Guilmant.

Oct. 12—Pastoral Sonata, Rheinberger; Idylle, Quef; Prelude and Fugue in A minor, Bach; "Returning to the Vines," "Song of the Wine Press" and "The Round," Georges Jacob; "Pledge Heroique," Bossi; "Kamenol Ostrow," Rubinstein; American Rhapsody, Yon.

Oct. 15—Sonata No. 5, in C minor, Guilmant; "Le Petit Berger" and Menuet, Debussy; Fugue in G minor (Jesser), Bach; "Tendresse," Lemaire; Arietta, Kinder; Allegro Moderato from Unfinished Symphony, Schubert; "Benediction Nuptiale," Hollins; "Pomp and Circumstance," Elgar.

Oct. 19—Sonata in F minor, Op. 65, No. 1, Mendelssohn; "Hora Mystica," Bossi; Prelude and Fugue in E minor, Bach; "Desert Song," Gillette; "Momento Musicale," No. 2, Schubert; Chaconne, Bonnet; Old Melodies—"Drink to Me Only with Thine Eyes," English; "Deep River," Negro, and "Song of the Boatmen on the Volga," Russian; Overture to "William Tell," Rossini.

Oct. 22—Sonata in the Style of Handel, Wolstenholme; "Ave Maria" (No. 2), Bossi; Passacaglia in C minor, Bach; "Under the Walnut Tree," Georges Jacob; "Eurydice," A. Phantasy, Chaffin; "Pledge Heroique," Franck; Elegie, Grieg; Finale from First Symphony, Vierne.

Oct. 26—"Suite Gothique," Boellmann; Andante con Moto from Fifth Symphony, Beethoven; Toccata and Fugue in D minor, Bach; Romanza, Busch; "Will o' the Wisp," Gordon Balch Nevin; Sketch in F minor and Evening Song, Schumann; "From the South," Gillette; Prelude and Fugue on the Name "Bach," Liszt.

Frederic B. Stiven, A. A. G. O., Urbana, Ill.—Professor Stiven's program at the University of Illinois recital Oct. 5 was as follows: Sonata No. 11, in D minor (Agitato; Cantilene), Rheinberger; Intermezzo, Callaerts; "Variations de Concert," Bonnet; Negro Spiritual, "Goin' Home," arranged by Clough-Leigher; "From the Land of the Sky-Blue Water," Cadman; "Marche Heroique," Schubert; Evening Song, Bairstow.

Russell Hancock Miles, Urbana, Ill.—Mr. Miles gave the following program at the University of Illinois auditorium Sept. 28: "Hosannah," Dubois; Aria, Handel; Gavotta, Martini; Concert Overture in B minor, Rogers; Indian Serenade, Vibbard; "Will o' the Wisp," Nevin; "Invocation," Dubois.

Hamlin Hunt, A. A. G. O., Minneapolis, Minn.—Mr. Hunt gave three Monday evening recitals at Plymouth Church in October, the programs being as follows:

Oct. 6—Allegro from First Symphony, Beethoven; Chorale Prelude, "O Mensch, bewein dein Sünde gross," Bach; Menuet, C. P. E. Bach; "At the Convent," Borodin; Autumn Song, Borodin; Third Chorale, Franck; Evening Song, Bairstow; Londonderry Air, Traditional; Extract from "The Atonement of Paul," Hadley; Concert Study, Yon.

Oct. 13—Allegro maestoso and Andante espressivo, from Sonata, Op. 28, Elgar; Fugue in G minor, Bach; "The Bells of St. Anne de Beaupre," Russell; Pastorale Maestoso, "Barnes," "Fireside Fancies," Clokey; "The Curfew," Horsman; Finale, Pjuttli.

Oct. 20—"Hour of Joy," Bossi; Intermezzo Lirico, Bossi; Andante from Fifth Symphony, Beethoven; "May Night," Palmgren; Sonata Romantica, Yon; "Eklog," Kramer; "Spring," Hyde.

Walter Williams, Providence, R. I.—Mr. Williams has played the following recent programs in preludial recitals before the morning service at St. Stephen's Church:

Oct. 5—"Elevazione" (16th century Italian), Palafuti; Adagio (Second Sonata), G. B. Martini; "Elevazione," Domenico Zipoli; Fugue in C minor (from "Seven Sketches"), Edward Shippen Barnes; "Beim Abendmahle," Otto Mallin.

Oct. 12—Caprice (from "Seven Sketches"), Edward Shippen Barnes; Three Chorales, "Wie wohl ist mir, O freund der Seelen," "Wie schön leuchtet der Morgenstern," "Wer nur den lieben Gott lässt walten," Karg-Elert; Intermezzo (from Symphony 2), E. S. Barnes.

Sept. 28—Chorale, "Nun danket alle Gott," Karg-Elert; Chorale (No. 1) in E major, Cesar Franck; "Aria di Chiesa" (16th century Italian), unknown composer.

Oct. 19 he played five chorale improvisations by Karg-Elert.

Walter Wismar, St. Louis, Mo.—At the dedication of the organ in the Holy Cross Lutheran Church, at which he presides, Mr. Wismar on Sept. 28 played a program which included: Festival Prelude on "A Mighty Fortress," Faulkes; Concert Prelude on "Nun freut Euch," Faulkes; "Clair de Lune," Karg-Elert; "Contra Altus," Browne; "Jerusalem, the Golden," Spark; Toccata, Boellmann. The organ, built originally by George Kilgen & Son, has been entirely rebuilt and modernized by the same firm.

In a recital at St. Charles, Mo., Sept. 21, Mr. Wismar played: Concert Prelude on a Chorale, Faulkes; "Clair de Lune," Karg-Elert; "Contrasts," Browne; "Jeru-

RECITAL PROGRAMS

salem the Golden," Spark; "Wie schoen leucht uns der Morgenstern," Weidenhagen; "Marche Russe," Schminke; Andantino, Lemare; Toccata, Boellmann.

Frederick C. Mayer, Woodville, Ohio.—Professor Mayer gave a recital in connection with a meeting of the Lutheran Brotherhood of the Columbus district at Christ Church, Bexley, Ohio, Oct. 19. His numbers included: "Allegro Jubilante," Milligan; "Grand Choeur," Salome; Prelude and Fugue on "Ein feste Burg," Stein; Chorale Prelude, "O Haupt voll Blut und Wunden," Bach; "Farewell to Cucullain," adapted by Coleman; Evensong, Martin; "March Nocturne," MacMaster; Meditation, Sturges; Toccata, Nevin.

Parvin W. Titus, Cincinnati, Ohio.—Mr. Titus, who gives a short recital every Sunday evening before the service at the Church of the Advent, played these selections in October:

Oct. 5—Eclogue, Parker; Prelude, "La Danoiselle Elue," Debussy; Intermezzo in E, Brahms.

Oct. 12—Chorale Prelude on the Credo, Bach; Adagio, Bach; "In Paradisum," Dubois; "La Nuit," Karg-Elert.

Oct. 19—"In Thee is Gladness," Bach; Six Versets on the Magnificat, Bonnet; "Lied," Dethier; Largo, "New World" Symphony, Dvorak; Evening Song, Bairstow.

At Salem Reformed Church, Cincinnati, Oct. 8, he played: Prelude and Fugue in C, Bach; Adagio, Fourth Symphony, Widor; "Grand Choeur," Salome.

Morton Jarvis, Seattle, Wash.—In his first recital at the Church of the Epiphany, played Oct. 3, Mr. Jarvis gave the following organ numbers: Fugue in G minor, Bach; Autumn Idyl, Leo Sowerby; "Song of Gladness," Churchill Sibley; Gavot in the Ancient Style, Neustadt; Etude, Henselt; Offertoire in G (by request), Lefebure-Wely; Allegretto Gioioso, Lemmens; Largo in G (by request), Handel; Finale, Lemmens.

Sutherland Dwight Smith, Pittsburgh, Pa.—Mr. Smith gave the following program at the First Methodist Church of Bellevue, Ohio, Oct. 13: "Epithalame," MacMaster; Prelude Op. 28, No. 29, Chopin; Wedding Music, Buck; "Chant d'Amour," Gillette; "Canzone Amorosa," Nevin; "Rondo d'Amour," Westerhout; Festival March, Smart; "To a Wild Rose," MacDowell; Largo, Handel; "Vesper Beils," Spinney; "Pilgrims' Chorus," Wagner.

Harry Edward Mueller, Asheville, N. C.—Mr. Mueller gave the following program on the large organ at the Grove Park

Inn Sunday morning, Oct. 12: Prelude to "Lohengrin," Wagner; "The Rosary," Nevin; Melody, Dawes; "The Lost Chord," Sullivan; Symphonic Poem, "Les Preludes," Liszt; Evensong, Johnston.

C. G. Stanger, Elmhurst, Ill.—Professor Stanger of Elmhurst College gave the dedicatory recital on a two-manual organ built by M. P. Möller in St. John's Evangelical Church at Lowell, Ohio, Oct. 6. His program included: Prologue and Intermezzo from Organ Suite, Rogers; "Laudate Domini," Frysinger; Madrigal, Rogers; Evensong, Johnston; Toccata, Dubois; "Procession to the Minster" and Grand March from "Lohengrin," Wagner; Meditation, Sturges; "Jubilate Amen," Kinder.

Julian Williams, Huntington, W. Va.—Mr. Williams gave his first organ recital of the season Tuesday, Oct. 14, in the auditorium of the First Presbyterian Church, playing the following program: "Grand Choeur Dialogue," Gigout; "Elles," Bonnet; Fugue in D major, Bach; Chorale in A minor, Franck; Scherzo, Hollins; "Yasnaya Polyana," Gaul; "Told by the Camp-fire," Goodwin; "Fireside Fancies," Clokey; March from "Sigurd Jorsalfar," Grieg.

F. P. Leigh, St. Louis, Mo.—Dr. Leigh played this program in his Sunday evening recital at the Third Baptist Church on Oct. 19: "Elegie Romantique," Diggle; "At Twilight," Nevin; "Autumn Leaves," Stoughton; Canzona, Frysinger.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in popular programs at the Auditorium: March on themes from Wagner's "Nibelungen Ring," arranged by Sonntag; Prelude and Good Friday Music from "Parsifal," Wagner; "Ave Maria," Schubert; Intermezzo, "A Dream" (new, dedicated to Dr. Hastings), Creator; "The Infant Jesus," Yon; Song of the Boatmen on the Volga, Russian Air; "Orientale," Cui; "Chorus of Welcome" (new), Ray Hastings.

Mrs. Mazie Sprague Graham, Monmouth, Ill.—Mrs. Graham, a pupil of Charles G. Goodrich at Monmouth College, gave a recital Sept. 25 at the Second United Presbyterian Church, of which she is the organist. The program: Prayer and Cradle Song, Guilman; Sonata 2, Mendelssohn; "Chanson de Joie," Hailling; Minuet and Trio, Sterndale Bennett; Interlude, Dubois; "Antienne," Batiste; "The Dream of the Prophets," Goodrich; "Marche Triomphale," Collin.

Miss Jennie Fry, Oskaloosa, Iowa.—Miss Fry gave the following recital at the First Congregational Church Sept. 29: Prelude and Fugue in C minor, Bach;

"Ave Maria," Schubert; "La Carillon," Wolstenholme; "Keep Me from Sinking Down," Diton; Minuet in A, Boccherini; Scherzo, Blum; Cradle Song, Brahms; "La Concertina," Yon; "By the Brook," Boisdreffe; Group of Four Old Songs; "Pomp and Circumstance," Elgar.

F. Arthur Henkel, Nashville, Tenn.—Mr. Henkel gave the following program the evening of Oct. 12 at Christ Church: Sketch in F minor, Schumann; Andante Cantabile from Fourth Symphony, Widor; "Chansonette," Banks; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Three Mountain Sketches, Clokey; "Meditation a Sainte Clotilde," James; Festival Toccata, Fletcher.

Carl Shackleton, Louisville, Ky.—Mr. Shackleton, organist of the Second Presbyterian Church, gave the dedicatory recital Oct. 23 on the three-manual organ in the new First Baptist Church of Owensboro, Ky. The church was filled to overflowing by an audience of 1,400 people. Mr. Shackleton played: Fantasia in G major, Bach; "Vespérale," Cyril Scott; Meditation, Kinder; "Finlandia," Sibelius; "In Summer," Stebbins; Andante Cantabile (from String Quartet), Tchaikovsky; Introduction to Third Sonata, Guilman; Evening Song, Bairstow; Andante (from First Sonata), Carl Shackleton; March (from the Symphony-Cantata "Ariane"), Guilman.

E. W. Schumacher, Fort Atkinson, Wis.—Mr. Schumacher, organist of St. Paul's Lutheran Church at Fort Atkinson, played the following numbers in a recital at St. Paul's Church Sunday evening, Sept. 28: Toccata in D, Kinder; "Sousvenir," Kinder; "The Holy Night," Buck; "Easter Morning," Malling; Evensong, Rockwell; "Eventide," Harker; "Laudate Domini," Frysinger; "On the Lake of Galilee," Barton; Spring Song, Lemare; Andantino in D flat, Lemare; Sonata in C minor, first movement, Guilman; "Exultemus," Kinder; "March of the Magi," Dubois; Toccata, Dubois.

Edward A. Hanchett, Dallas, Tex.—Mr. Hanchett played this program at the Oak Cliff Presbyterian Church, Sunday evening, Oct. 26: Scherzo in D major, Lemaire; Concert Caprice, Turner; "Ave Maria," Schubert; Spring Song, Hollins; "Benediction Nuptiale," Marriage Mass, Dubois; Intermezzo, Rogers; "Marche Religieuse," Guilman.

Charles Leech Gulick, New York.—The following program was played on the new Estey organ in the Central Baptist Church of Wayne, Pa., Oct. 18: Sonata in C minor, Mendelssohn; Chorale Vorspiel, Reger; Prelude and Fugue in E

minor, Bach; "Hosannah," Dubois; Prelude, Fugue, Variation, Franck; March, Lefebure-Wely; Sonata Appassionato, in D minor (first movement), Mauro-Cotrone; "An Eastern Idyl," Stoughton; Prelude e Fuga "Victimes Paschali," Bimboni; "Cristo Trionfante," Yon; Prelude, Frank Woodruff; "Desert Sunrise Song," from "Oriental Scenes," Norman Landis; Romance, Lemare; Concert Overture, Faulkes.

Minor C. Baldwin, New York.—Dr. Baldwin gave the following program in a recital at the First Christian Church, Fall River, Mass., Sept. 24: Sonata, Fleuret; Reverie, Baldwin; Scherzo, Bossi; "At Evening," Baldwin; Symphony, Haydn; "By the Sea," Schubert; March from Occasional Oratorio, Handel.

Metropolitan Lodge 860, A. F. and A. M., whose rooms are at Crawford and Wilcox avenues, Chicago, has placed with M. P. Möller contracts for two organs. Each instrument is of two manuals, one of them small and the other a comprehensive organ. The specifications were revised and approved by William H. Shuey.

In an item in the October issue in reference to Frank Collins, Jr., The Diapason erred in stating the source of Mr. Collins' musical training. He was for several years a student at the college of music of Illinois College at Jacksonville, graduating from that institution under the direction of Henry Ward Pearson three years ago.

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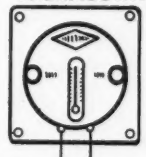
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DUPRE COMING ON TOUR: WILL ARRIVE ON NOV. 15

TO PLAY HIS NEW SYMPHONY

Work Based Upon the Life of Christ
Will Have First Performance at
the Wanamaker Auditorium
in New York Nov. 18.

Marcel Dupre will arrive in America Nov. 15 for his third tour, accompanied by Mme. Dupre. The French organist opened his season in Europe early in October, playing recitals at Hanley, London, Eton College, Oxford, Huddersfield, Bristol and several cities in Scotland, returning to France Oct. 19 to appear in two opening concerts of the famous Lamoureux Orchestra, Paris. With this dozen engagements behind him, Dupre arrives in America to undertake a strenuous three months' tour.

Mr. Dupre is to open his tour with a recital in the New York Wanamaker Auditorium Tuesday afternoon, Nov. 18, at which time New York will have the opportunity of hearing the first American performance of his first organ symphony — composed during the past summer and entitled "Passion Symphony." It is a work based upon the life of Christ and divided into four parts—first, "The World awaiting the coming of Christ"; second, "the Nativity"; third, "the Crucifixion," and fourth, "the Resurrection."

This recital will mark the third anniversary of the inauguration of the famous Wanamaker auditorium organ, which was first heard in public on Nov. 18, 1921, with Mr. Dupre at the console.

Immediately following the New York recital, Dupre will leave for Boston, where he plays Nov. 21 at Jordan Hall, appearing in November and December also at Andover, Worcester, Providence, West Newton, New Haven, Holyoke, Troy, Schenectady, Syracuse, Rochester, Buffalo, Harrisburg, Huntington, Scranton, Hanover, Bethlehem and Montreal.

OPENED BY DR. C. A. SHELDON

Pilcher Three-Manual Is Heard by Throng at Meridian, Miss.

Dr. Charles A. Sheldon of Atlanta, Ga., gave the opening recital Sept. 23 on a large three-manual built by Henry Pilcher's Sons of Louisville in the Central Methodist Church South of Meridian, Miss. More than 2,000 people were turned away, the large auditorium being packed. Dr. Sheldon at the close of his program was compelled to give several more numbers.

Following is the specification:

GREAT ORGAN.

1. Open Diapason No. 1, 8 ft., 73 pipes.
2. Open Diapason No. 2, 8 ft., 73 pipes.
3. Viol d'Gamba, 8 ft., 73 pipes.
4. Dulciana, 8 ft., 73 pipes.
5. Philomela (from No. 30), 53 pipes.
6. Flauto Traverso, 4 ft., 73 pipes.
7. Melodia, 8 ft., 73 pipes.
8. Tuba, 8 ft., 73 pipes.

SWELL ORGAN.

9. Bourdon, 16 ft., 73 pipes.
10. English Open Diapason, 8 ft., 73 pipes.
11. Stopped Diapason, 8 ft., 73 pipes.
12. Aeoline, 8 ft., 73 pipes.
13. Voix Celeste, 8 ft., 61 pipes.
14. Viol d'Orchestre, 8 ft., 73 pipes.
15. Oboe, 8 ft., 73 pipes.
16. Flute Harmonic, 4 ft., 73 pipes.
17. Cornopean, 8 ft., 73 pipes.
18. Flautina, 2 ft., 61 pipes.

CHOIR ORGAN.

19. Violin Diapason, 8 ft., 73 pipes.
20. Dolce, 8 ft., 73 pipes.
21. Concert Flute, 8 ft., 73 pipes.
22. Flute d'Amour, 4 ft., 73 pipes.
23. Clarinet, 8 ft., 73 pipes.

ECHO ORGAN.

24. Echo Flute, 8 ft., 61 pipes.
25. Viol Aetheria, 8 ft., 61 pipes.
26. Vox Angelica, 8 ft., 61 pipes.
27. Vox Seraphique, 8 ft., 49 pipes.
28. Vox Humana, 8 ft., 61 pipes.
29. Cathedral Chimes, 20 notes.

(Played from Choir.)

PEDAL ORGAN.

30. Open Diapason, 16 ft., 32 pipes.
31. Bourdon, 16 ft., 32 pipes.
32. Lieblich Gedeckt (from No. 9), 16 ft., 32 notes.
33. Cello (from No. 3), 8 ft., 32 notes.
34. Flute (from No. 31), 8 ft., 12 pipes.
35. Tuba (from No. 8), 8 ft., 32 notes.

Dr. Sheldon's program included: Toccata and Fugue in D minor, Bach; Largo, Handel; "Will o' the Wisp," Nevin; Offertory in D minor, Batiste; "Dawn" (new), Sheldon; Romance, Zitterbart; "The Magic Harp," Meale; Minuet, Boccherini; "War March of the Priests," Mendelssohn; Overture to "William Tell," Rossini.

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PRAISE BUILDER AT RECITAL

Kilgen Three-Manual Opened at Ravenswood Church by Eddy.

With Clarence Eddy at the keyboard, a three-manual organ built by George Kilgen & Son of St. Louis was opened in the handsome new Ravenswood Evangelical Church, Pensacola and Hoyne avenues, Chicago, on the evening of Oct. 15. The feature of the occasion was the genuine enthusiasm manifested by the church over the organ and the performance. The Rev. Alfred Meyer, pastor of the church, arose just before the closing number of the recital and addressed the congregation in praise of the builders of the instrument for their work and read a letter from Mr. Eddy to substantiate his own statements. The occasion was one calculated to give deep satisfaction to the Kilgen firm, which was represented by Alfred G. Kilgen.

The organ has forty-four stops, a set of Deagan chimes and a harp, with twenty-two couplers and twenty pistons. It is a gift to the church from Mr. and Mrs. Herman Zitzewitz in memory of Hedwig Zitzewitz.

Mr. Eddy was ably assisted by Mrs. Eddy, the contralto. The organ selections included: Festival Prelude on "Ein Feste Burg," Faulkes; "The Bells of St. Anne de Beaupre," Russell; Prelude and Fugue on "B-A-C-H," Liszt; "Goin' Home" (from the Largo of the "New World" Symphony, arranged by H. Clough-Leigher), Dvorak; "A Southern Fantasy," Hawke; Russian Boatmen's Song, arranged by Clarence Eddy; Slumber Song, Lester Groom; Paraphrase on Gottschalk's "Last Hope," Theodore Saul; "Am Meer" (arranged by Clarence Eddy), Schubert; Allegretto in E flat, Wolstenholme; "Grand Choeur Dialogue," Gigout.

Noonday Recitals at Toledo.

Following his custom of the last five seasons, of giving free noonday recitals weekly in Trinity Church, Toledo, Ohio, John Gordon Seeley, organist and choir director of Trinity, opened his fall series Oct. 6. A recital will be given each Monday during October, November and December. Mr. Seeley's first program included: Fantasia (Sonata No. 12), Rheinberger; Two Chorale Preludes—"O Sacred Head" and "In Thee Is Gladness," Bach; "Prelude Solonelle," T. Tertius Noble; Fugue in D, Guilman; Prelude to "Lohengrin," Wagner; "Angelus" ("Scenes Pittoresques"), Massenet; Selection from "Cathedral Windows," Karg-Elert; "Ave Maria," Bossi; Introduction and Allegro, from Sonata in the Style of Handel, Wolstenholme.

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To the Skinner Organ Company has been awarded the contract for a large organ for Temple Emanu-El at San Francisco. Wallace Sabin is the organist of the temple and he, R. R. Rinder, the cantor, and Ernest M. Skinner designed the instrument.

The architects of this church have prepared a 100 per cent organ space, which in its relation to the auditorium, organist and choir is in some respects unique. It is on a slight arc, of great width and height, with the entire expanse of tone directed toward the organist and center of the auditorium. The screen has no show pipes but is to be a beautifully designed grille work.

The specifications show that the organ is to be a fine addition to the list of notable instruments which the Pacific coast has called upon the Skinner company to build in the last fifteen months, including those for the soldiers' memorial, Trinity Church, San Francisco, St. John's Episcopal, Los Angeles, and the First Methodist, Pasadena, all of which are large four-manual organs.

The Temple Emanu-El specifications are as follows:

GREAT ORGAN.

Bourdon (Pedal Extension), 16 ft., 19 pipes.
Diapason 1, 8 ft., 61 pipes.
Diapason 2, 8 ft., 61 pipes.
Clarinella, 8 ft., 61 pipes.
Waldflöte or Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
*Flute Celeste, 8 ft.
*Gedeckt, 8 ft.
*Flute, 4 ft.

*Interchangeable with Swell.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Clarinella, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 pipes.
Voix Celeste, 2 ranks, 8 ft., 146 pipes.
Flute Celeste, 2 ranks, 8 ft., 134 pipes.
Gamba, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Unda Maris, 2 ranks, 4 ft., 122 pipes.
Fifteenth, 2 ft., 61 pipes.
Chorus Mixtures, 5 ranks, 305 pipes.
French Cornet, 5 ranks, 305 pipes.
Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Corno d'Amour, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Dulciana, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 61 notes.
Flute, 4 ft., 61 pipes.
Spitz Flöte, 4 ft., 61 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Septieme, 1 1/7 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Orchestral Oboe, 8 ft., 61 pipes.
Celesta and Harp, with dampers, 61 bars.
Tremolo.

SOLO ORGAN.

Gross Gedeckt, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
English Horn, 8 ft., 61 pipes.
French Horn, 8 ft., 61 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Tremolo.

ECHO ORGAN.

Chimney Flute, 8 ft., 61 pipes.
Muted Viole, 8 ft., 61 pipes.
Shofar, 8 ft., 2 pipes.
Tremolo.

PEDAL ORGAN.

Diapason (12 Resultant), 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Dulciana (Choir), 16 ft., 32 notes.
Echo Lieblich (Swell), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt, 8 ft., 32 notes.
Cello, 8 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Quinte, 10 1/2 ft., 32 notes.
Twelfth, 5 1/2 ft., 32 notes.
Tierce, 3 1/5 ft., 32 notes.
Larigot, 2 2/3 ft., 32 notes.
Bombarda, 32 ft., 32 pipes.
Trombone, 16 ft., 12 pipes.
Posaune (Swell), 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.

All swells except the echo are to have seventeen stations. All wind trunks from the blower to the organ

are to deliver wind to reservoirs in the basement, one for each trunk, before delivering the air to the organ. This is to keep the sound of the blower fans from passing into the organ through the wind trunks.

Among the Organists of New York City

New York, Oct. 21.—Charles M. Courboin appeared in recital at the Wanamaker Auditorium Saturday afternoon, Oct. 18. He was assisted by the All-Artists' Ensemble (Edgar Carver, conductor), this being the debut of the latter organization. Mr. Courboin's program included: Pasacaglia, Bach; Sketch in D flat, Schumann; Chorale in A minor, Franck, and Adagio and Allegro-Vivace from the Fifth Symphony, Widor. The Widor number is an arrangement by Mr. Carver for orchestra and organ, prepared especially for this concert.

Mr. Courboin is now on a trans-continental tour, this being the fourteenth recital since his tour opened a few weeks ago. He will return from the Pacific coast after Christmas. During the season he will play over eighty recitals and travel over 20,000 miles.

Bedrich Wiedermann, municipal organist at Prague, Czecho-Slovakia, will make his American debut at the Wanamaker Auditorium Monday, Nov. 10.

On Tuesday, Nov. 18, Marcel Dupre will give the opening recital of his third American tour. This also will be at the Wanamaker Auditorium.

Cesar Franck's Mass in A major will be given at the Cathedral of St. John the Divine on the evening of Nov. 16. The cathedral choir, of which Dr. Miles Farrow is organist and master of the choristers, will be assisted by the choir of Trinity Church, Channing Lefebvre, organist and choir-master. Accompanying instruments will be organ, harp and violoncello.

David McK. Williams and his choir of fifty voices at St. Bartholomew's Church have begun the season with Mendelssohn's "Elijah" for the four Sunday afternoon services during October. This is one of the finest mixed choirs in the metropolitan district and is particularly famous for its oratorio services during the musical season. On Nov. 9 Mr. Williams will give the "Dies Irae" from Verdi's "Requiem," Nov. 23 Mendelssohn's "Hear My Prayer," and Nov. 30 Mozart's "Litany."

Mendelssohn's "Hymn of Praise" was given at the Brick Presbyterian Church (Clarence Dickinson, organist and choir-master) on Sunday afternoon, Oct. 12. The "Elijah" will be given on the four Sunday afternoons of November.

A festival service will be held Dec. 2 at St. Bartholomew's Church, New York, the following choirs participating: St. Bartholomew's (David McK. Williams), Church of the Ascension (Jessie C. Adam), Church of the Incarnation (John Doane), St. George's Church (G. Cammer) and St. Mary the Virgin (Raymond Nold and George Westerfield). The program will include the "One Hundred and Fiftieth Psalm," Franck; "An Apostrophe to the Heavenly Host," Willan, and the "Te Deum Laudamus," Dvorak. The New York Symphony Orchestra will assist at this service. It is a matter of interest that this will be the first time in America for Dr. Willan's "Apostrophe to the Heavenly Host."

Activities of Karl O. Staps.

Musical activities at St. Paul's Episcopal Church, Fiftieth street and Dorchester avenue, Chicago, are in full swing. The choir consists of forty boys and men under the direction of Karl O. Staps, who has been in charge of the music for the past two years. The organ is a four-manual Austin and is noted for its tonal qualities. The hour of the evening service has been

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changed to 7:45, and emphasis is placed on the music at this service. Mr. Staps plays a postludial recital after the evening service, which is appreciated by many lovers of good organ music.

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October 9, 1924

M. P. Moeller,
Hagerstown, Maryland

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Several days ago it was my good fortune to play and hear the organ in Beth-El Temple, New York City. I am most enthusiastic about this organ. It responds to one's every mood, from quiet tones of much tenderness to an ensemble of great sonority. Splendid workmanship has been displayed in the organ's construction. It possesses finesse of voicing and in ensemble is most superior. Please accept my hearty congratulations on this instrument. It is surely destined to be one of the outstanding organs of the country.

Respectfully yours,

Henry H. Seibert.

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News of the American Guild of Organists

Examinations for the fellowship will be held at all centers on May 14 and 15 and for the associateship on May 28 and 29, 1925.

The test pieces selected by the examination committee for associateship are:

1. Fugue, in C minor, Bach. (Peters' Edition, Book III, page 58), (Breitkopf & Härtel, Book II, page 71), (Bridge & Higgs, Book III, page 80), (Widor-Schweitzer, Vol. 3, page 24.)
2. Allegro Maestoso, John E. West (First movement of Sonata in D minor). No. 239, Original Compositions, published by Novello & Co. May be obtained from the H. W. Gray Co., 159 East Forty-eighth street, New York City.

The test pieces selected for the fellowship are:

1. Fugue, in E minor (Wedge), Bach. (Peters' Edition, Book II, page 70), (Breitkopf & Härtel, Book I, page 48), (Bridge & Higgs, Book VIII, page 104; also separate copy), (Widor-Schweitzer, Vol. 3, page 92.)

2. Finale from First Symphony, Vienne (published as a separate number). May be obtained from Fine Arts Importing Corporation, 130 West Forty-second street, New York City.

Candidates should register not later than May 1, by paying the specified fee for the examination. All correspondence should be sent to the chairman of the examination committee, Frank Wright, 46 Grace court, Brooklyn, N. Y.

The Estey Organ Company scholarship prize will be offered for the candidate who secures the highest marks in the 1925 examinations. Further information may be obtained from the chairman of the examination committee.

Western Pennsylvania.

The Western Pennsylvania chapter held the first meeting of the season at McCann's, Pittsburgh, Sept. 29. Twenty-one members enjoyed a dinner, followed by a business meeting and a pleasant social time.

A very enterprising campaign for the season has been planned by the program committee of the chapter. A fine Skinner organ has just been installed in the Church of the Ascension, where Daniel R. Philippi is organist. Another admirable organ has been placed in the North Side Carnegie Hall and Dr. Caspar P. Koch, the organist in charge there, is arranging a series of recitals to be given by members of the Guild. Mr. Philippi, dean of the chapter, is showing the same hospitality to the Guild with regard to his new organ, and in addition a series of recitals is scheduled to be given every two weeks between Jan. 1 and July 1. The Guild also has undertaken to provide a recitalist from among its members each week for the new organ at Schenley High School, so that one way and another this promises to be by far the most active season in the chapter's history.

District of Columbia.

A delightful social affair was held on Wednesday evening, Oct. 15, in the Church of the Epiphany, Washington, D. C., the occasion being a joint meeting of the Chesapeake and District of Columbia chapters, having as guests of honor our warden, F. L. Sealy of New York, Dr. Carl Engel of the Library of Congress, and Dr. Z. T. B. Phillips, rector of the Church of the Epiphany, and as representatives of the local press Miss MacBride of the Times-Herald, Miss Fetter of the Star, and Miss Root of the Daily News.

An informal reception preceded a most enjoyable dinner. Clever place-cards, on which dismembered fragments of the Bach G minor Fugue helplessly awaited reuniting, deserve

more than passing notice. Speeches were made by Dean Potter, who greeted the visiting chapter and special guests in a felicitous address of welcome; Dr. Phillips and Mr. Sealy.

Following the dinner a short program of organ music was given by three of the members of the District of Columbia chapter, Mr. Torowsky, organist of the Church of the Epiphany, contributing "Finlandia," by Sibelius, and the Toccata by Dubois; Miss Klein, organist of St. Thomas' the Reverie by Bonnet, and the Finale from the First Symphony, by Vienne; and Mr. Shure, director of music at the Mount Vernon Place M. E. Church, South, two numbers from his own recently published suite, "Lyric Washington"—"Reflecting Pool," and "Potomac Park Boat Song."

For the success of the evening thanks are due to the painstaking and efficient committee on arrangements, Mr. Torowsky, Miss Klein and Dean Potter, whose skill was evident in the perfection of every detail.

At the October meeting, held on the evening of Oct. 6, in the studio of the dean, among other matters of interest was the decision to devote some time at each monthly business meeting to the study of the questions for the guild examinations, the study-period for November to be in charge of Miss Maud Sewall, F. A. G. O.

MRS. JOHN M. SYLVESTER.

Illinois Chapter.

The first meeting of the season was a luncheon held at the Woman's Club in the Fine Arts building, Chicago, Oct. 7. It was well attended and indicated the enthusiasm with which the year opens under Dean Hyde. The principal subject for consideration was the Guild convention to be held in Chicago next June. S. E. Gruenstein, chairman of the committee in charge of convention arrangements, was called upon for a report and explained the questions of finances, etc., to be considered. After further discussion it was voted unanimously, on motion of Rossetter G. Cole, to extend a formal invitation to headquarters to hold the convention in Chicago.

Southern California.

The first meeting, dinner and service of the chapter was held at St. Paul's Pro-Cathedral and parish house, Los Angeles, Monday evening, Oct. 6. The occasion attracted a large attendance both of members and auditors at the recital, the latter being in the imposing new edifice on Figueroa near Sixth street. Dean W. F. Skeele presided at the meeting and paid a tribute to the work of the outgoing dean, Dr. Roland Diggle. The official report showed the chapter to be in sound financial condition.

Following dinner served by the ladies of the church, a choral song

service was given by St. Paul's choir, under the direction of the organist, Dudley W. Litch. This was succeeded by an organ program by Minnie Jenkins and Florence B. Woods.

Buffalo Chapter.

The annual meeting of the Buffalo chapter was held in Trinity parish house Monday noon, Sept. 29. The following officers were elected:

Dean—D. C. Garretson, A. A. G. O.
Sub Dean—Dr. Edward Durney.
Secretary—Nellie R. Hurlburt.
Registrar—Loetita Vielle.
Treasurer—Harry W. Whitney.
Librarian—Stanley Salisbury.

With the new dean in the chair a general discussion of the Guild's activities for the coming year was held. One of the outstanding features will be the bringing of Marcel Dupre in recital to this city Dec. 6.

Texas Chapter.

A Guild service was held at St. Matthew's Cathedral in Dallas on the evening of Oct. 7. The choir under

Carl Wiesemann sang the service. Organ solos were played by Miss Grace Switzer, dean of the chapter, and Miss Katherine Hammons, organist at the City Temple. Miss Switzer's selection was James' "Meditation a Ste. Clotilde" and Miss Hammons played the first movement of Borowski's First Sonata and Stebbins' "When Dusk Gathers Deep."

Kansas Chapter.

The annual meeting of the Kansas chapter will be held in Emporia, at the College of Emporia, Tuesday and Wednesday, Nov. 18 and 19. The program will open Tuesday afternoon with a recital on the college four-manual organ by visiting organists. In the evening of the same day the college vesper chorus of 100 voices will give a program. The next forenoon the business meeting of the chapter will take place. In the afternoon a recital will be given by members of the faculty of the college. At 6 o'clock there will be a recital by Henry F. Seibert of New York City.

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Official Organ of the Organ Builders' Association of America.

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CHICAGO, NOVEMBER 1, 1924.

FIFTEEN YEARS COMPLETED

With this issue The Diapason completes fifteen years of existence. In entering upon our sixteenth year we can say that we feel that our lines have fallen in pleasant places. We have tried to render a service to the limited but important world whose activities we record. The task was not undertaken with expectations of great rewards. The pessimistic prophets who surrounded us in 1909 have not seen their predictions fulfilled, for we have had more generous and enthusiastic support than we ever dared to hope. The organ world has supported The Diapason from the start, and each month and year it has been our privilege to reach a larger clientele and to cater to a widening circle. If we have served acceptably to a majority of our readers and advertisers, we may say that they have deserved the best service anyone could render.

The organ has made great strides, mechanically, tonally and from the standpoint of popularity, in the period covered by these fifteen years. More people every year are becoming interested, and the new fields created in the theater, the residence and the school have made the instrument one that no longer is circumscribed and confined to a narrow place. We hope the next fifteen years will see an equal growth and we shall try hard to make The Diapason keep pace with it.

FOR CHURCHLY ORGANS

A forceful plea for the preservation of the purity of church music, both in the matter of the organ itself and in the use made of it, is contained in the report of the committee on church music to the convention of the United Lutheran Church in America, presented by Dr. J. F. Ohl of Philadelphia, chairman of the committee. The Diapason is very pleased to be able to present the contents of this report in its news columns, as it is well worth reading and taking to heart. Various garbled versions of the report appeared before the convention in dispatches published in the daily press. These stories made it appear that Dr. Ohl warned organ builders that they must not include the characteristics of "movie" organs in church organs, but as Dr. Ohl writes to The Diapason, "the United Lutheran Church has no such authority and would not for a moment be guilty of such rash presumption." The committee rather cautions churches to insist on organs of a churchly character, which he describes aptly in these words: "The organ, as the pre-eminent instrument for God's house, must have a character of its own. Its tones should be majestic, pervaded by those of the diapason family, and an unusual number of solo stops, together with the

fancy devices of the 'movie' organ, should be avoided."

This is a reasonable word to the churches. For some time we have noted how carefully theater managers have sought to avoid church organ character in their instruments, and quite rightly so. It is certainly just as important that churches should prevent a change to the theatrical in their instruments, which are so prominent an influence in the service. The advice to church organists to shun the theatrical in their selection of organ music should be superfluous, but unhappily it is not so in many places. If the organist believes and always remembers the statement of Dr. Ohl that he is the "musical pastor" of the church he serves, he will not permit unchurchly things to enter.

The work of the committee on church music is bound to be of value and it would be well to have the governing body of every denomination create a similar agency. Not the least of its activities is in connection with Sunday-school music and it renders a service when it condemns some of the cheap and trashy music imposed on the children, in the mistaken belief that this is all the children can understand and enjoy, when they should be learning the great hymns of the church in their youth.

The test of an item of news—for The Diapason or any other unbiased, impartial publication—is: How widespread is the interest in the item? If a paragraph is of interest only to one person, if it is merely "publicity" which boosts the individual, it is not news in the real sense of the term. If it is of such a nature that it is of interest to a large proportion of our readers—whether it tends to promote the interest of any individual or not—it is news. If it is something which every reader will wish to know, it is first-class news. If contributors will apply this test to every item they send us and forget the out-of-date policy of getting their own names before the public in one way or another as often and as prominently as possible, they will help us make a better paper. Every activity of an organist which helps to present to the reader a narrative of what is going on in our little but interesting world is organ news and should find a place in The Diapason, within the limits of space. Long embellishments of such items and extended encomiums are not in good taste and their frequent publication reflects both on the editor and on the subject of the "puffs." The facts should and will speak for themselves—and the facts are about all the other fellow will take time to read about you.

Of the making of many books there is no end—now any more than in the days of Solomon. An interesting table of statistics just issued by the government through the department of commerce, reveals that, according to data collected in the biennial census of manufactures for 1923, the establishments engaged primarily in music printing and publishing reported a total output valued at \$14,600,973, of which amount \$4,457,308 was contributed by establishments which both printed and published music and \$10,143,665 by those which had their printing done by others. The rate of increase in the total value of products, compared with 1921, the last preceding census year, was 4.1 per cent.

Middletown, Ohio, is conducting a campaign for an organ in its new high school building. The Middletown News is heartily sponsoring the movement for an instrument of adequate size, on which regular recitals would be given, and the aid of women's clubs, business men and high school pupils has been enlisted in the cause.

Radio apparatus and pipe organs stand in a ratio of about 4½ to 1, according to the 1923 government census figures. Whereas there were manufactured organs of a total value of \$10,000,000, as set forth in our news columns last month, a report issued at Washington Oct. 9 by the department of commerce states that, according to the data collected at the biennial census of manufactures, radio apparatus

to the value of \$43,460,676 was made during the year. This total includes 1,889,614 head sets, valued at \$5,352,441; 508,001 loud speakers, valued at \$5,620,961; 414,588 receiving sets of the tube type, valued at \$12,065,992, and 116,497 receiving sets of the crystal type, valued at \$550,201, together with other items. The manufacture of 2,601,575 radio tubes, valued at \$4,572,251, was reported separately.

"President Coolidge says he is for peace. Evidently he has no intention of running for the directorship of a church choir." So writes the editor of the facetious column in Musical America.

Waiting at the Church.

"When I was organist at St. Michael's," Sir Arthur Sullivan says in Arthur Lawrence's biography of the composer, "my friend Cranmer Byng was appointed vicar of a new church, and I designed the organ for him and undertook to find an organist. When the day arrived for the consecration, I hadn't obtained the organist for him, so I volunteered to play for two or three Sundays, until I could find someone else, with the result, however, that I played there for two or three years. I remember that at the consecration of the church by the then bishop of London, the hour fixed was 12 o'clock, and by some misunderstanding the bishop didn't arrive until 1. Consequently I had to play the organ the whole time, in order to occupy the attention of the congregation. As the minutes went by and the bishop didn't arrive, I began to play appropriate music. First I played 'I Waited for the Lord' (in England, it should be explained, a bishop is a member of the House of Peers, as one of the 'Lords Spiritual'), and then went on with a song of mine which is entitled, 'Will He Come.' The appropriateness of the piece was perfectly appreciated by the congregation."

Valuable Collection Published.

The "Whole World Series" of music collections published by D. Appleton & Co. has just had added to it a volume entitled "Standard Organ Pieces," which will interest organists in every line of work. It contains 111 compositions and the list of composers includes practically every classic and modern writer of note. The modern section in particular contains a number of selections new in organ form, such as the Scheherazade Suite by Rimsky-Korsakoff; the Scotch Poem by MacDowell; the Reverie, Op. 9, by Strauss; the "Poeme" by Fibich; the "Playera" by Granados and many others. There are 442 pages of music, printed in large notes on excellent paper.

Organ Materials Show Loss.

Supplemental figures on organ manufacture, issued by the department of commerce, show that, according to data collected in the biennial census of manufactures, for 1923, the establishments engaged primarily in the manufacture of piano and organ materials reported products valued at \$37,583,672, of which amount \$37,128,500 was contributed by piano materials and \$455,172 by organ materials. The rate of increase in the total value of products compared with 1921, the last preceding census year, was 102.1 per cent. The total production of organ materials in 1921 was \$851,597, which, by comparison with the 1923 figures, reveals a decrease from two years ago of 46.6 per cent.

Illustrates Bible History.

At the Church of the Covenant in Cleveland the vesper service season was opened Oct. 5, under the direction of Dr. Charles E. Clemens, the organist and director. Dr. Clemens has arranged a series of monthly musical offerings illustrating scenes in Biblical history, which will be rendered by the choir, the organ accompaniment being amplified with special orchestral assistance. The theme of "Judas Macabaeus" was selected for the first of the series.

Ferdinand Konrad of St. Paul has built an organ for St. Joseph's Catholic Church at St. Cloud, Minn., and it was dedicated with a recital by Father Norbert Gerten of St. John's University Oct. 12.

The Free Lance

By HAMILTON C. MACDOUGALL

The advent of a gifted Russian as conductor of the Boston Symphony Orchestra has raised again the question, "Why are not these posts given to Americans?" the answer being: "There are no Americans qualified as orchestral conductors of the first class."

That, however, is no answer at all; for in its turn it gives rise to the question: "Why are there no Americans who are first-class orchestral conductors?" The answer to this is: "Because Americans have never had a fair chance, or indeed, any chance at all." If Mr. Higginson had instructed Henschel, Gericke, Nikisch, Pauer, Muck—indeed, the whole line of Boston Symphony conductors—that one of their duties was to help gifted young Americans get orchestral routine and qualify as first, second, third or ninety-seventh assistant conductor, we might by this time find a young American in charge of the Boston Symphony. But Mr. Higginson had his ideals formed in Germany, and to Germany he looked for light and leading. I take it that no one has the hardihood to say that by nature Americans are incapacitated to serve Boston as Mr. Koussevitzky is now doing.

A month or so ago Allan Bacon had a most interesting article about modern music, music of the "ultra" type, in which he suggested a plan of study founded on good old substantial lines. It is quite true, as Mr. Bacon says, that only by much playing or singing can we honestly satisfy ourselves as to the merits or lack of merit of, say, Milhaud's "Saudades." My experience with Scriabin, however, was laughably different from Mr. Bacon's. He recommends Scriabin's Fifth Sonata as a sort of starting point for the new road of discord-mongering, while I found that very work the place where I "got off." I could make practically nothing of it, and that after a good deal of serious study of all Scriabin's earlier works. I finally had recourse to the assistance of Edward Mitchell, the concert pianist and Scriabin specialist, who "did" all the last six sonatas for me several times over. I am still in the dark and I have little courage to go on with Scriabin.

My admiration for the French people as probably the most intellectual of all moderns has not made me oblivious of their craftiness as employers of "peaceful penetration." In this they bid fair to rival the Germans. You may suggest that a nation that has a Widor, a Cesar Franck, a Saint-Saens, a Debussy (at this point my neighbor Jones, who is a bit of a wag in a heavy way, chimes in: "Why not lug in Batiste and good old Wely? Have you forgotten the Offertoire in G?") has the material for "peaceful penetration." And you are quite right. But what about our American friends who allow themselves to be "penetrated"? Joseph C. Beebe, organist of the South Congregational Church, New Britain, Conn., in submitting some excellent organ programs, takes occasion to write: "When is this French invasion due to stop? One would think that all good organ music was made in France; for my part I am rather sick of this modern discordant bunk we are supposed to admire."

My colleague Raymond C. Robinson, whom I regard as one of the very best organists and musicians in Boston, takes the stand that he is willing and glad to add to his repertoire any piece that interests and moves him. To quote him: "I am now learning Sowerby's 'Rejoice, Ye Pure in Heart.' When an American, English or any other composer writes anything worthy of a place beside the masterpieces of German and French music, I hope I find it." That is a sensible stand to take; and when it is accompanied by the actual search for American or English novelties, the stand becomes ideal. The trouble with most of

us is that we do not want our preconceived notions "busted." Take myself for example: At the first sight of Max Reger's chromatic-strewn, note-burdened pages I took an unreasonable and entirely ignorant prejudice against that worthy; and, though I stood in the gallery of the Thomas Kirche in Leipzig in 1908 and saw Reger's mighty form beside the recently-unveiled Bach Denkmal, and although that evening I heard Reger play most beautifully with Henri Marteau, I have never had the least interest in a note of Reger. "Ought to be ashamed of yourself," you say? I admit it—and keep right on with my prejudice! There may be American organists with the same passively-resisting prejudice against American music.

To Sing Anthem with a History.

Dr. Alfred E. Whitehead, F. R. C. O., will begin his Advent recitals at Christ Church Cathedral in Montreal Nov. 29 and continue them through the Saturdays of December. The first program will consist of eighteenth century English music for organ and choir. The principal number is an anthem, "We Will Rejoice," by John Worgan, written in celebration of the taking of Quebec and first performed on Nov. 29, 1759. Dr. Whitehead found a first edition of this anthem in London and his performance of it will be the first given in Canada, just 165 years to the day since its initial performance in Westminster Abbey.

Lists Works of Rossetter Cole.

The Arthur P. Schmidt Company has issued an interesting pamphlet containing a complete list of the organ compositions of Rossetter G. Cole of Chicago. In addition to a brief sketch of the busy and useful career of Mr. Cole as a teacher of music, organist and composer, there is a picture of this capable musician, who is equally admired for the high character of his musicianship and for the rare amiability and generosity of his disposition.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for Oct. 1, 1924.

State of Illinois, County of Cook, ss.—Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of The Diapason and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher—S. E. Gruenstein, 306 South Wabash avenue.

Editor—Same.

Managing Editor—None.

Business Manager—None.

2. That the owner is: (If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each, should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of the stockholders owning or holding 1 per cent or more of the total amount of stock should be given.)—Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: (If there are none, so state.)—None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

S. E. GRUENSTEIN.
Sworn to and subscribed before me this 1st day of October, 1924.

(Seal.) WALTER G. HENRY.
(My commission expires Jan. 6, 1927.)

BUILDER DEFENDS AUDSLEY

Merrick, N. Y., Oct. 13, 1924.—Editor of The Diapason: It has been the fashion lately to hammer Dr. Audsley and your last issue contained several letters intended to discount his influence, inspired by the announcement of his new work, "The Temple of Tone." This book is something of the nature of a last will and testament and possibly some of the last month's comment was due to a feeling that some who think they ought to be heirs are going to be cut off in the will. Dr. Audsley has punctured too many toy balloons to achieve popularity at this late date, and like many other men of force and influence has held narrowly to tradition and a few original ideas of his own, but in general it must be admitted there is some ground for his assertion that there has been no "improvement" in organ tone in seventy-five years. Please note he is not claiming there has been no change. In fact, it is the change which he deplores.

The excellent builder who sent you a lengthy screed on this subject points to increased and steadied pressures, to the electric action and to extended register, but that does not disprove Dr. Audsley's assertion, as these are mechanical matters entirely.

The builder who criticizes Dr. Audsley has distinguished examples of rebuilt old organs which will compare in all respects with the fine instruments he cites, in the opinion of many excellent musicians. A fine example of this is the immense organ in St. Bartholomew's Church, New York, which retains the old organ intact with only a very little new material. Anyone who is offended by the mixtures or low pressure reeds of this instrument is hopeless.

All things have their place and proper purpose and intelligently designed organs of the older period ought to be preserved, restored and their practical utility increased by application of electric action. For strictly church purposes and within the limits of their design many of them cannot be surpassed. No finer material or workmanship enters into the best modern organs than these best old ones contain.

In older civilizations these matters are governed by law and art commissions pass on the replacement or remodeling of great organs. In one recent instance a great historic church in this metropolitan district modernized its fine old organ without additions to or subtraction from the total plan and this fifty-year old instrument shines forth with its mixtures, trumpets and old-fashioned strings as a thoroughly adequate, surpassingly beautiful and spiritual thing. As an artistic entity it will stand comparison with any of the great organs mentioned by the builder who wrote you.

There is something valuable in the old low pressures, though results are not so easily obtained as with the higher tensions. We will not improve organ tone by discarding the old, but by keeping it and developing it in all directions. Too many modern organs are filled with fluty diapasons, fluty reeds, reedy strings and similar distortions. The full organ in many new organs is an offensive and unmusical bellow compared with the best old-style full organs with their gently-breathed, big scale, bright diapasons and compensating harmonics.

Dr. Audsley has some ideas which may be passed over if you like as his own personal notions, to which he is entitled, as we all are, but we cannot pass over his years of devotion to the study of the structure of the organ musically and mechanically, his rare taste and ability in a variety of art fields and his absolute and unique independence and disinterestedness. Few men are so well qualified to comment on the state of progress in organ building art. Certainly no living person has devoted such prodigious efforts without financial reward, to research and to recording in imperishable form the organ building developments of the entire past up to this present day. More power to him! May he live long and prosper!

Sincerely,
C. S. LOSH.

RECITAL SERIES BY OETTING

Programs Under Auspices of Pittsburgh Musical Institute.

The Pittsburgh Musical Institute, Inc., announces a series of four organ recitals by William H. Oetting at the Sixth United Presbyterian Church, North Highland avenue and Station street, on Monday evenings, Nov. 10, and Jan. 5, March 2 and May 4. These recitals are open to the public and are of special interest to those wishing to become better acquainted with the best works in the literature for the organ.

The first program, Nov. 10, will be devoted to works of Johann Sebastian Bach, and Miss Lois Wiley, contralto, is to be the assisting artist. The program includes: Toccata, Adagio and Fugue in C major; Two Chorale Preludes—"O Man, Bemoan Thy Sins" and "In Thee Is Gladness"; First Sonata in D flat; Arioso, "My Heart Is Fixed" (arranged for the organ by E. S. Barnes); Gavotte in B minor, from the Second Violin Sonata; Prelude and Fugue in D major.

The second program, to be played Jan. 5, will present modern French composers.

Papers at Music Teachers' Meeting.

The program for the Music Teachers' National Association meeting, scheduled for St. Louis, Dec. 29, 30 and 31, is near completion. Edgar Stillman Kelley, Oxford, Ohio, will present a paper on "What Is Thematic Development?"; Edmund H. Wuerpel, director of the St. Louis School of Fine Arts, Washington University, one entitled "Some Analogies between Color, Form and Sound"; Christian A. Ruckmick, professor of psychology, University of Iowa, a paper on "Rhythm and Its Musical Implications"; Ernest C. Krohn, St. Louis, will have for his subject "The Development of the Symphony Orchestra in St. Louis," and L. R. Lewis, professor of music, Tufts College, a paper on the novel, yet promising theme, "Goodbutting and Well-Butting." William Arms Fisher, Boston, will bring a paper on "Radiocasting and Music." Professor Max Meyer of the department of psychology, University of Missouri, promises an interesting exhibit in having a twenty-four tone harmonium present at the convention on which he will give illustrations of his paper, "Theory and Practice of Quarter-Tone Music." H. D. LeBaron, Ohio Wesleyan University, will speak on the "Methods of Grading Applied Music," and former Dean Albert A. Stanley, Ann Arbor, Mich., on the "Experiences of a Professor Emeritus in Europe."

Mr. and Mrs. Clarence Dickinson have returned to New York after a summer spent for the most part at their country home on Storm King Mountain, where summer activities included the writing of a festival anthem for the centenary of Detroit Cathedral, the arranging of several folksongs collected last year in Spain, and the orchestration of his "Storm King" Symphony, which Mr. Dickinson is to play with the Chicago Symphony Orchestra in February.

Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., Oct. 22.—A special musical service, arranged to express the various phases of the Christian life, by Walter Lindsay, was given in the Oak Lane Presbyterian Church on Sunday evening, Oct. 19. This plan can be cordially recommended to organists and choirmasters looking for something out of the ordinary.

George L. Lindsay, formerly of Messiah Lutheran Church, has transferred his activities to Gethsemane Baptist Church, where he will play the large Hook & Hastings organ and direct the chorus choir. He expects to follow the same plans of procedure which brought the music of Messiah Church into prominence.

Walter Gebhart has resigned from the Advocate M. E. Church, Germantown, to take up his duties at Messiah Lutheran Church.

During August Dr. Ward substituted at the organ in the First Baptist Church, Atlantic City, in the absence of Sara Newell on her vacation.

Philadelphia composers had a night of it on the radio Oct. 7. Those participating were Henry S. Fry, who directed his "Souls of the Righteous," sung by the Studio Ensemble Chorus; Dr. Adam Geibel, the blind composer, who gave a talk on "The Triumphs of a Blind Man"; Dr. Herbert Tily, who directed the chorus in an original composition, "Crossing the Bar," written and prepared at Willow Grove Park in memory of Victor Herbert, and John Vanderkloot, basso, who sang Maitland's "Combatants," accompanied by the composer.

Frances McCollin is giving her series of "illustrated talks for children" on the programs of the Philadelphia Orchestra and other current musical events at her studio on Wednesday afternoons.

"The Woman of Samaria" was sung by the choir of Calvary M. E. Church Oct. 19 under the direction of E. C. Hamman, organist.

William C. Swartz is rejoicing in his rebuilt and enlarged organ at Beth Israel Synagogue. The work was performed during the summer from plans by J. McE. Ward.

Musical services for the season at St. John's Episcopal Church, Charleston, W. Va. were resumed the afternoon of Oct. 12 under the direction of J. Henry Francis, organist and choir-master. Mr. Francis arranged a program which consisted largely of compositions by Cornelius M. Estill, the late organist and friend of Mr. Francis. Mrs. Mildred McKee Hardesty gave the organ recital Oct. 17.

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Quartet and Chorus

By HAROLD V. MILLIGAN, F. A. G. O.

KEY TO PUBLISHERS—D: Ditson, F: J. Fischer & Bro., G: The H. W. Gray Company, S: G. Schirmer, St: The Arthur P. Schmidt Company, B: Boston Music Company, Su: Schubert, N: Novello.

Two new cantatas for the Christmas season have appeared this year. George B. Nevin's "The Incarnation" (Ditson) was reviewed last month. The other cantata is called "The Manger Babe." It is by William Lester and is published by J. Fischer & Bro.

Mr. Lester may be called a prolific composer, and yet he is never at a loss for a melodic idea. Perhaps that is one reason he never forsakes the melodic style. His music never becomes contrapuntally involved, nor does he follow after strange Russian gods. Like Mr. Nevin, his genius is essentially lyric and he wisely follows his bent. This characteristic makes his music eminently singable. The partwriting is always vocal, which makes for ease in rehearsing and for effectiveness in performance.

"The Manger Babe" is in six numbers, entitled respectively, "Prophecy," "The Annunciation," "The Shepherds," "The Wise Men," "The Manger" and "The Message of the Angels." The fourth number is for a chorus of men's voices (together with the usual mixed choir) and the fifth number is for a chorus of women's voices. The other numbers are for the usual choir and the passages written for solo voices may, if needs must, be sung by the choir, although this never seems desirable if it can be avoided.

The first number, "Prophecy," begins with a short passage for men's voices, and has another passage of similar character later on. "The Annunciation" is in the manner of a carol, with a very ingratiating six-eight rhythm. There is carol material also in the third number, "The Shepherds," the melody this time being an actual carol from the fourteenth century. There are solos in this number for alto, soprano and bass. Men's voices are featured in "The Wise Men," the text of this number being the old carol "We Three Kings of Orient Are."

Another familiar Christmas hymn is used as the text of "The Manger"—"Away in a manger, a crib for a bed." It is set for women's voices in four parts. Full choir makes an imposing ending of the cantata in the sixth number, "The Message of the Angels." "The Manger Babe" does not seem to be especially well suited to quartet use. The amount of "editing" necessary to cut it down to four voices would eliminate some of its best parts.

The problem of the quartet director becomes especially difficult at Christmas time, although probably Easter is the season when he feels his limitations most painfully. Few carols can be sung effectively by a quartet, the number of anthems is limited and most cantatas are simply out of the question. At these two high festivals of the Christian year the quartet director usually gives a plaintive bleat, "How long, O Lord, how long?" I once did Saint-Saens' Christmas Oratorio with quartet and got away with it, but it required a lot of "doctoring." The best advice I can give the quartet director is not to attempt a cantata, but to stick to carols, especially the Dickinsonian series.

For chorus choirs, large or small, probably the Saint-Saens oratorio is the best modern work. It requires a fairly good choir. Most of the writing for the solo voices is higher than we are accustomed to in this country (a characteristic of Saint-Saens, by the way, who liked to send his high voices soaring). Strangely enough, the tenor solo in the Christmas Oratorio is not high. The Benedictus, duet for soprano and high baritone, is very effective with the right kind of voices. The very lovely trio (No. 7) "My Soul Doth Magnify" has been arranged by

our old friend James H. Rogers for four parts, and is much improved thereby. It is called "Arise, Shine," and is published by Ditson. Among other things the accompaniment is made much more practical and effective. I always sing the Rogers arrangement and have used it successfully with quartet.

Of American cantatas I like best Charles Fonteyn Manney's "The Manger Throne." It may be adapted for quartet use, although it is much better when sung by at least a double quartet. Two of the choruses from this cantata have been arranged as an organ solo, and may be used at Christmas time.

"The Eve of Grace," by J. Sebastian Matthews, contains some very beautiful music and should be ranked as one of the best of present-day Christmas cantatas. There are four carols in this work that are gems of their kind. Dudley Buck's "The Coming of the King" is still "going strong" after many years and is very popular with congregations. The organ prelude to this cantata is one of the best organ compositions for this season and may be used independently of the cantata. Other American cantatas which I can recommend from experience are Parker's "The Holy Child" (S) and Brewer's "The Holy Night" (S).

Among the Christmas anthems in my library, many of which I have used year after year, I can recommend the following most heartily:

"Glory to God," Noble (S), a classic; tenor solo of surpassing loveliness and one of the best fugal expositions in choral literature.

"Arise, Shine," Saint-Saens (D), mentioned above.

"There Were Shepherds," Martin (St). I don't know how this anthem by an English composer happened to be published in America, but it is just as good as if it bore an English imprimatur, although some of our Episcopalian brethren probably will not think so. There are some chances for rich tonal coloring on a modern organ.

"Where Is He?" Coombs (S). Almost too tuneful, but full of good stuff. People always like it.

Of the Dickinson revivals of ancient (and some less ancient) Christmas carols, it is impossible to speak in anything less than ardent enthusiasm. I can only recommend the entire series. Each organist can make his own selections, according to his own taste and the possibilities of his choral organization. They are all published by Gray. They constitute the most important work of their kind at present available, and from my own point of view I can truthfully say that my life as an organist and choir director will never be the same again!

The following numbers for the Christmas season, published within the past few weeks, reached us in time for this number of The Diapason, which will, in turn, I hope, reach you in time to be available for this year:

Carols.

"O Bethlehem" (G), arranged by the Dickinsons. One of the best of the many folksongs unearthed and revived by Dr. and Mrs. Dickinson. This one comes from the Basque country (Spain) and is one of those heart-warming melodies that can be found only in folk-music in its purest and best estate, a bit of sheer inspiration. If you have any feeling at all for folk melody, don't miss it. It has been provided with a beautiful English text by Mrs. Dickinson and the music has been arranged with great skill and good taste. The alto soloist has two verses, the tenor and soprano one (in duet) and the choir sings the last verse only. There is an accompaniment for violin, cello and harp, as well as for organ.

"On a Winter's Night," by Hugh A. MacKinnon (G). One of the best modern imitations of an ancient carol we have ever seen. Both music and words have a real antique flavor.

"Carol, Sweetly Carol," and "The First Nowell," arranged by Purcell Mansfield (St). Both of these familiar melodies are arranged for two treble voices, suitable for Sunday-school use. "The First Nowell" is given an elaborate accompaniment, with chimes and the effect of chiming bells. Sev-

eral of the verses are allotted to a solo voice.

"The Joyful Morn Is Breaking" and "O Little Town of Bethlehem," arranged by William Lester (G). Two carols for choir use based on old melodies. "The Joyful Morn Is Breaking" is founded on a melody which dates from the early sixteenth century and is French in origin. French also is the music for "O Little Town of Bethlehem," although more than a century later in origin. The first is a happy little pastorella, the second much more piquant in flavor, with a more "ancient" atmosphere, due to its minor scale without the usual sharp leading-tone. The arranging has been well done, with brief solos, and the two numbers are a worthy addition to that increasing list of old compositions being made available for present-day use.

"Cradle-Hymn," by William Lester (G). An original and modern carol by the arranger of the preceding. A very good carol of the lullaby type, tender in feeling and well expressed. The choral writing is particularly well done, the composition being really vocal in style.

"Three Christmas Carols," by Harold Vincent Milligan (St). Three unison songs for the Christmas season, especially adapted for Sunday-school use or for volunteer choirs.

Anthems.

"The Shepherds," by T. Tertius Noble (St). A characteristic Noble setting of the poem "While Shepherds Watched Their Flocks by Night." The opening solo may be sung by soprano or tenor or in the boy choir by all the sopranos. The boy choir influence is also shown in several short passages for voices in unison and in two parts, which makes for ease in rehearsing. In fact, the anthem produces a maximum of result with a minimum of means. The ending is bright and joyous.

"Hail Ye Tyme of Holie-days," by Gena Branscombe (St). This popular Yule-tide song was published several years ago and has found so permanent a place for itself that its arrangements have been many and varied. It is now published for four-part men's chorus.

"What Sudden Blaze of Glory," by Edwin H. Lemare (St). Mr. Lemare's industry as a composer for the organ has not left him much time for choral writing, but what little he does is always well done. This new composition is one of the few Christmas anthems with an alto solo, and this feature alone will recommend it to many harassed choirmasters. It is, in addition, good music, a brightly joyous beginning and ending, with contrast in the middle.

"The New-born King," by Charles L'Esperoir (D). This is evidently a new edition of an old work, the original copyright date being 1900. It is tuneful and popular in style.

"The People that Walked in Darkness," by J. Lamont Galbraith (D). We have been wondering what had become of Mr. Galbraith. He wrote some very promising anthems several years ago, but of late years we have heard nothing from him, and are glad to see his name on the publishers' lists once more. A good Christmas anthem which boldly uses a text made familiar by Handel's "Messiah." No solos; a brief fugal exposition and a brilliant climax.

"Good Tidings of Great Joy," by John H. Densmore (D). A quiet beginning leads ultimately to a sonorous ending. A brief tenor solo.

"Christmas Bells," by Cecil Forsyth (D). A novel treatment of an old theme. The composer has provided his own text and has written music which constantly suggests the clanging of bells. Real chimes can be used with great effect, although not necessary. The third verse is especially effective, basses and altos on an organ point, sopranos and tenors in unison.

"The Morning Has Come for Rejoicing," by Samuel Richards Gaines (D). A fine chorus anthem, with opportunity for the soprano soloist to shine. Comparatively easy, but very effective.

"Unto Us a Child Is Born," by William Arms Fisher (D). This is the third of Mr. Fisher's "Biblical Anthems for Minister and Choir," in which he endeavors to demonstrate

that "music is an integral part of the service and not merely an adjunct to it." To accomplish this he has sought to unite the pulpit and choir, providing music with appropriate readings by the clergymen. This co-operation produces a new type of anthem. Short organ phrases and longer passages for the choir are interspersed with Scriptural readings. This idea may be carried out successfully where the clergy are willing to co-operate with the choir to this extent.

Koch's Recitals Delayed.

The opening of the organ recital season in Carnegie Hall, North Side, Pittsburgh, which was to have taken place Sunday, Oct. 5, has been unavoidably delayed to await the completion of the new Skinner organ in course of installation. It is expected that a definite date for the formal opening will be announced soon. Dr. Caspar P. Koch remained in the city during the greater part of the summer to supervise the erection of the instrument. Besides the regular Sunday recitals by Dr. Koch, it is planned to invite the American Guild of Organists to give a series of recitals at stated intervals.

Ralph Kinder Hard at Work.

Ralph Kinder returned to Philadelphia this fall in excellent health and with his organ school jammed so that it would require two more days a week to take care of the demand for lessons. On Oct. 5 Mr. Kinder resumed his weekly half-hour recitals at the Church of the Holy Trinity, playing the 955th recital given by him at this famous church. In addition to this he had eight recitals booked to be given before Christmas. Every Monday evening Mr. Kinder devotes to his choral society at Norristown, which is in its seventeenth year and which is hard at work preparing to present Handel's "Judas Maccabaeus" Dec. 9.

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ORGAN OPENED FOR JUBILEE

Rochester Church Has Three-Manual by Hillgreen, Lane & Co.

The pearl jubilee of Grace Lutheran Church at Rochester, N. Y., was marked by the dedication of the new three-manual organ Oct. 5. The organ was built by Hillgreen, Lane & Co. of Alliance, Ohio, after specifications prepared by George E. Fisher of the Lake Avenue Baptist Church of Rochester. The scheme of stops is as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.

SWELL ORGAN.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.

CHOIR ORGAN.
Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 49 bars.
Chimes, 20 tubes.

PEDAL ORGAN.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Flute, 8 ft., 32 notes.

At a service of praise the evening of Oct. 7, Mr. Fisher presided at the organ and played these selections: Allegro Brillante (from Sonata Cromatica), Yon; Andante Cantabile, Tschalkowsky; Scherzo, Hoffman; Adagio (from Suite), Ries; Prelude in G minor, Bach; Madrigale, Whelpley; "To a Water Lily," MacDowell; "Indian Lament," Huhn; Prelude (from "Halberg Suite"), Grieg; "Ave Maria," Schubert; "Fuer Elise," Beethoven; "Rustle of Spring," Sinding; Largo, Op. 2, No. 2, Beethoven; Etude in C, Rubinstein.

Engagements for Stanley Seder.

Edwin Stanley Seder, F. A. G. O., organist of the First Congregational Church of Oak Park and professor of organ at Northwestern University, booked October and November engagements as follows:

Oct. 17—La Salle, Ill., First Congregational Church.

Oct. 21—Englewood Baptist Church, Chicago.

Nov. 2—Bethany English Lutheran Church, Chicago.

Nov. 10—Proviso High School, Maywood.

Nov. 9 he will conduct the "Creation" at the First Congregational Church, Oak Park.

A divided two-manual organ has been built by Ernest C. Vogelpohl of New Ulm, Minn., for the new Methodist Church of New Ulm and it is to be dedicated late in November. The expression chambers are placed at the sides of the choir loft. Mr. Vogelpohl also has rebuilt and electrified the organ in St. Mary's Catholic Church at Sleepy Eye, Minn.

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What Belgian Papers Have to Say About FIRMIN SWINNEN'S Playing—

LA METROPOLE, ANVERS,
Aug. 20, 1924.

The audience had the rare treat of listening to an extraordinary Artist, who has an unlimited command of his instrument, from which he obtains wonderful effects. A performance tinging of Virtuosity and Brio, an incomparable correctness and a remarkable sonorosity in an infinite scale of Nuances. He simply carried the audience with him, through his exceptional and brilliant performance.

DE MORGENDPOST, ANT-
WERPEN, Aug. 20, 1924.

The interest in this recital, and the expectation, which was great, were not disappointing. Firmin Swinnen has shown the Antwerp public, so much accustomed to big things in musical matters, that the reputation which preceded him was in no way exaggerated. His wonderful calm playing gives abundant proof of his great technical ability, which is characteristic of him. In the rendering of the Sixth Sonata by Mendelssohn, he proved himself again an inimitable Organ-Virtuoso. His playing of the Widor Symphonie, which was simply stupefying, as an exhibition of technical skill, closed this unique recital. After the Largo from the "New World Symphonie" by Dvorak, beautifully colored, the audience was left with the sad feeling that Belgium, which possesses artists like Firmin Swinnen, has to see them leave their Country for the New World.

LE NEPTUNE, ANVERS, Aug. 19, 1924.

Mr. Firmin Swinnen, organist, is a great Belgian for Exportation. The recital was admirable, and Mr. Swinnen is an undisputed master, and a virtuoso of the very first rank. The Organ, when he is in command, becomes really a force of Nature. His passages from one manual or stop to another are amazing, his touch is of a beautiful mellowness, and his velocity sometimes stupefies. As the recital took place in a Church, the audience, unable to give free way to their enthusiasm, had to show their admiration for the Artist by their deep appreciation and respect.

DE SCHELDE, ANTWERPEN, Aug. 19, 1924.

The technic of Firmin Swinnen is simply astonishing. This must be something like reaching the pinnacle of perfectness in technic and coloring.

But the sublime Artist-Nature of the master rises above all technical abilities. Nothing is clumsy, everything is "there" and has something to say. Mr. Swinnen has given us pages of Organ-Literature which we seldom get from our own organists. To close: AN EVENING OF GENUINE ART.

LE MATIN, ANVERS, Aug. 19, 1924.

From the first piece Mr. Swinnen played the audience was convinced of the exceptional virtuosity of the Artist, who seems to enjoy himself by making fun of difficulties. In the playing of the Bach number, and also in the Mendelssohn Sonata, Swinnen seemed to excel every performer we ever heard. Last night, Mr. Swinnen proved himself to be one of the greatest virtuosos, our beloved Country ever produced.

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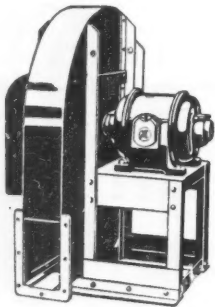
Organ at San Diego, in Memory of His Grandmother, Is Dedicated.

John Doane, the New York organist, presided at the console when an organ installed as a memorial to his grandmother was opened at the Mission Hills Congregational Church of San Diego, Cal., Sept. 25. The instrument is a two-manual of twenty-one speaking stops, built by the Austin Organ Company, according to specifications by Mr. Doane. It is in memory of Lois Mary Cowles, who died in 1903, and is the gift to the church of Alice Cowles Doane and Mary Flagler Cowles.

In his program Mr. Doane was assisted by Edythe Reilly Rowe, cellist. His organ selections were: Chorale and Variations from Sonata in D minor, Mendelssohn; Melodie in E, Rachmaninoff; Scherzo from Sonata in E minor, Rogers; Sonata in A minor, Faulkes; Funeral March and Seraphic Song, Guilman; "Song of the Mesa," Grunn; "Liebestod," Wagner; "Prelude de l'Enfant Prodigue," Debussy; "Le Petit Berger," Debussy; "Variations de Concert," Bonnet.

The Guilman Funeral March was played in memory of the Rev. John Doane, father of the organist, who founded the Mission Hills Church.

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DEMOREST TO EVANSTON

Succeeds Mrs. Ward at the First Methodist Church Organ.

Charles H. Demorest, A. A. G. O., has been appointed organist and musical director of the Evanston First Methodist Episcopal Church, a position recently left by Mrs. Katherine Howard Ward after a service of twenty-two years, as a consequence of temporary ill health. Mr. Demorest takes up his work immediately and thus vacates his post as organist of the new First Congregational Church, Chicago.

The Evanston church has always maintained a high standard of excellence in its musical services. It possesses a four-manual Austin organ and has supported the best quartet ensemble possible. Dr. E. F. Tittle, the pastor, is himself a schooled musician and in hearty sympathy with the highest standards of music. Mr. Demorest is planning a series of organ recitals at which the best soloists will appear.

A number of years ago, as a resident of Chicago, Mr. Demorest held important church positions, the last being the Oak Park First Congregational. He then moved to Los Angeles, where for ten years he was a prominent church and concert organist. When the present Los Angeles Symphony Orchestra was organized Mr. Demorest was appointed official organist. Previous to that he had appeared as soloist with the old Los Angeles Symphony and with the People's Symphony in "pop" concerts. When the Minneapolis Symphony under Oberhoffer made its first tour of the west, Mr. Demorest played with it. In January, 1921, he played the Guilman Concerto in the municipal auditorium in Portland, Oregon, as soloist with the Portland Symphony.

Mr. Demorest then moved to New York City, where he gave a number of recitals in the Academy of Music in Brooklyn and held the position of organist and choirmaster at Holy Family Episcopal (Harlem).

The Chicago Musical College brought him back to the scenes of his early endeavors, and he came here a little over a year ago. Mr. Demorest's instruction has been entirely obtained in America and for the most part in Chicago, where he studied piano with Friedheim, theory with Weidig, and organ with Harrison M. Wild.

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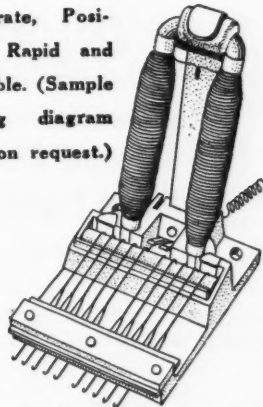


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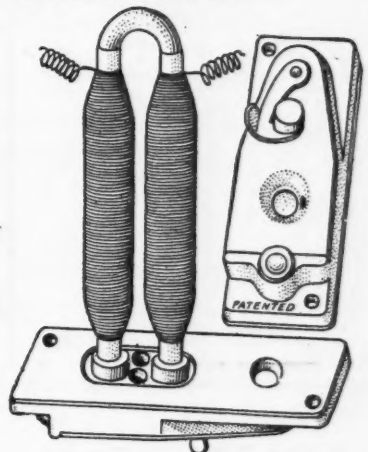
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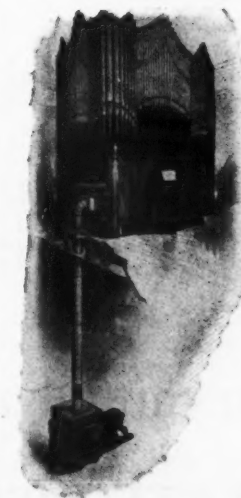
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Following are the specifications of the instrument for the First Presbyterian Church:

- GREAT ORGAN.**
1. Open Diapason, 16 ft., 97 pipes.
 2. First Diapason, 8 ft., 61 pipes.
 3. Second Diapason (from No. 1), 8 ft., 61 notes.
 4. Gamba, 8 ft., 61 pipes.
 5. Melodia, 8 ft., 61 pipes.
 6. Doppel Flöte, 8 ft., 61 pipes.
 7. Gemshorn, 8 ft., 61 pipes.
 8. Octave (from No. 1), 4 ft., 61 notes.
 9. Mixture (synthetic), 183 notes.
 10. Twelfth (from No. 1), 2 1/2 ft., 61 notes.
 11. Fifteenth (from No. 1), 2 ft., 61 notes.
 12. Flute d'Amour, 4 ft., 61 pipes.
 13. Trombone, 16 ft., 85 pipes.
 14. Tuba (from No. 13), 8 ft., 61 notes.
 15. Clarion (from No. 13), 4 ft., 61 notes.
 16. Harp Marimba, 49 bars.

(Playable from Great or Choir.)

- SWELL ORGAN.**
17. Bourdon, 16 ft., 73 pipes.
 18. Diapason, 8 ft., 73 pipes.
 19. Viol d'Orchestre, 8 ft., 73 pipes.
 20. Salicional, 8 ft., 73 pipes.
 21. Vox Celeste (Tenor C), 8 ft., 61 pipes.
 22. Gedeckt, 8 ft., 73 pipes.
 23. Flute Harmonique, 4 ft., 73 pipes.
 24. Violina, 4 ft., 73 pipes.
 25. Piccolo, 2 ft., 61 pipes.
 26. Cornopean, 8 ft., 73 pipes.
 27. Oboe, 8 ft., 73 pipes.
 28. Vox Humana, 8 ft., 73 pipes.

- CHOIR ORGAN.**
29. Violin Diapason, 8 ft., 73 pipes.
 30. Dulciana, 8 ft., 73 pipes.
 31. Unda Maris (Tenor C), 8 ft., 61 pipes.
 32. Concert Flute, 8 ft., 73 pipes.
 33. Quintadena, 8 ft., 73 pipes.
 34. Clarinet, 8 ft., 73 pipes.
 35. French Horn, 8 ft., 73 pipes.
 36. Wald Flöte, 4 ft., 73 pipes.

- ECHO ORGAN.**
37. Diapason (Leathered), 8 ft., 73 pipes.

38. Echo Salicional, 8 ft., 73 pipes.
39. Echo Flute, 8 ft., 73 pipes.
40. Rohr Flöte, 4 ft., 73 pipes.
41. Vox Humana, 8 ft., 73 pipes.

PEDAL ORGAN.

42. Resultant, 32 ft., 32 notes.
43. Double Open Diapason (large), 16 ft., 32 pipes.
44. Open Diapason (from No. 1), 16 ft., 32 notes.
45. Bourdon, 16 ft., 44 pipes.
46. Lieblich, 16 ft., 32 pipes.
47. Flute (from No. 45), 8 ft., 32 notes.
48. Cello (from No. 1), 8 ft., 32 notes.
49. Tromba (from No. 13), 16 ft., 32 notes.
50. Tuba (from No. 13), 8 ft., 32 notes.

Farewell for Stanley W. Orcutt.

Stanley W. Orcutt, for the last year organist and choirmaster of the First Baptist Church at North Abington, Mass., has resigned his position to accept a similar one with the Second Church in Dorchester, Boston. He assumed his Boston duties Oct. 10. The Boston church has four choirs—senior, junior, intermediate and male—aggregating 150 voices. A farewell service was given in the North Abington Church on Sunday evening, Oct. 5. A special chorus composed of twenty-two soloists from the vicinity, all of whom have sung under Mr. Orcutt, gave a special program and eminent soloists from Boston assisted. It was impossible to seat the overflow congregation which was present and a large number of people were obliged to stand during the service.

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RECENT NEWSPAPER CRITICISMS:

New York Sun, April 18, 1924.—The beautiful new Speyer memorial organ could not have had a more sympathetic revelation of its manifold tonal resources than it received by Mr. Eddy's performance. With a profound understanding of the many scores in his list, he revealed their contents with the control of stops, manuals and pedals to be expected from a dignified performer on the organ. He was very warmly applauded.

New York World, April 18, 1924.—His audience was large, obviously impressed and so deeply reverent that the concert hall took on the general aspect of a hushed cathedral. As always, Mr. Eddy drew from his music the full power and majesty of a noble instrument.

New York American, April 18, 1924.—The new organ at the Town Hall was duly christened last night by that distinguished musician, Clarence Eddy.

The mellowness of his great art was disclosed in the collection of works that formed his list.

Musical Courier, New York, April 24, 1924.—Mr. Eddy's playing needs no fresh praise in this place. He has been a master organist for half a century past, and still has that unfailing taste in the choice of combinations, which always distinguished his work. * * * A large audience assembled to hear him, and did not fail to manifest its thorough pleasure in his masterful playing.

Musical America, New York, April 26, 1924.—Clarence Eddy, who is known far and wide as the dean of American organists, gave a recital last Thursday evening before a friendly and interested audience in the Town Hall, and revealed in a dignified and authoritative manner the superb possibilities of the new Speyer organ.

ORGAN buying wisdom is a thorough investigation of the merits and demerits of all makes of organs before purchasing.

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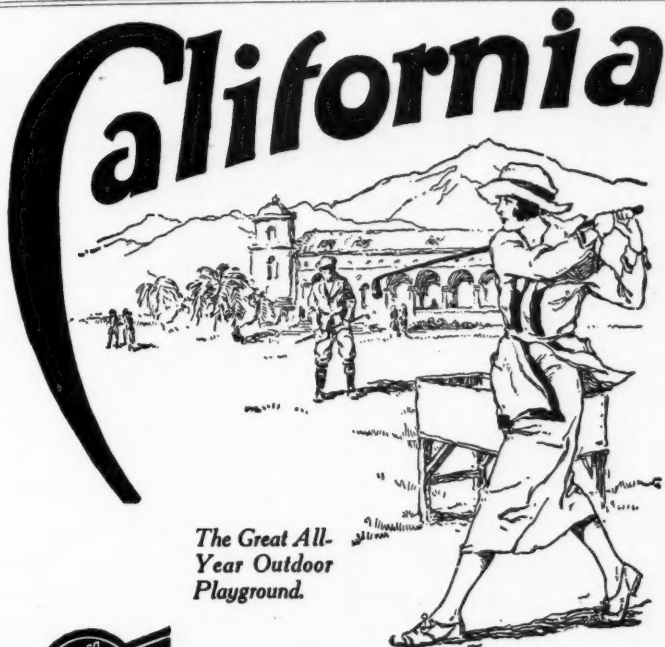
Church 400 Years Old to Have First Electric Action in Cuba.

George Losh has returned to America from a trip to Havana to arrange the details of the installation of an organ which the Midmer-Losh Company is building for the old Cristo Church, which is nearly 400 years old and is said to be older than any church on the American continent. The Rev. Edward Moynihan is rector of this church and the college attached to it, and the church is the center of the Catholic American colony which in the winter is composed of many prominent Americans. The new instrument will be the first electric organ in Cuba.

Mr. Losh examined the newest Havana organ, which is in the Jesuit

Church, an instrument built in Spain three years ago, having forty-six stops, only one of which is a manual 8-foot diapason and eight of which are chorus reeds. This is a tracker-pneumatic action of fifty-six-note register. There is no stop in this organ representing the usual 16-foot pedal open diapason, the nearest stop being a 16-foot diapason borrowed from the manual 16-foot diapason.

Mrs. Helen Ross of Chicago sailed from Montreal Oct. 25 on the Andania of the Cunard Line for Europe, to spend a year in organ study in Paris. Mrs. Ross is well known in Chicago as a capable player and for some time has been associate organist at the First Presbyterian Church.



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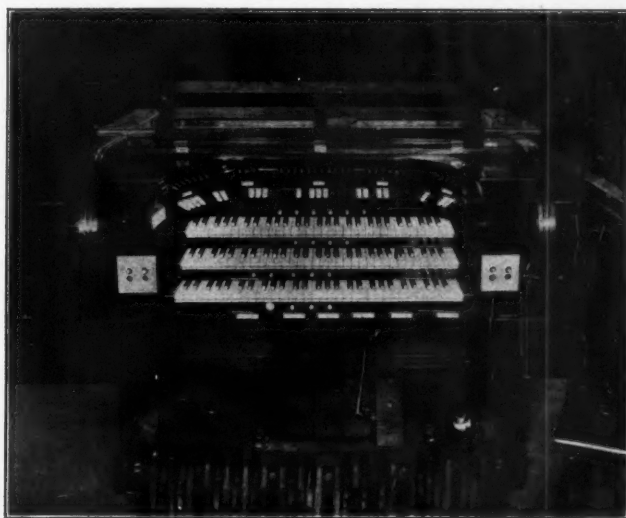
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With the Moving Picture Organist

Valuable Notes for Theatre Players, Settings for Photo Dramas, Reviews of New Music, Etc.

By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 105 Edinburgh street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired, self-addressed and stamped envelope should be enclosed.]

T.—Title. D.—Descriptive.

Music for Circus Scenes, Pantomimes, Masked Balls, Etc.

One of the greatest delights of young America is the annual arrival of the circus, with its parade, the bands, the gilded chariots, elephants and caged animals and other accessories of Barnum's design. The picture organist repeatedly has these scenes to play. Therefore due attention should be given to the kind of music used, for on these scenes a variety of numbers can be utilized. For the street parade, the entrance into the arena and all other views where a procession is indicated, a march is absolutely necessary. For the scenes of the performances two different movements are correct—first, a bright, joyous two-four allegretto, or a waltz tempo. This last is especially effective on exhibitions of acrobatic skill, etc.

A number well worn yet pleasing and grateful is Victor Herbert's "Punchinello," in which the xylophone plays an important part where the first theme recurs. Where the bare-back riders encircle the ring, a galop, played not too fast, is correct. A recent film, "The Side-Show of Life," contains certain of these scenes. In the first reel, where Auguste, the clown, enters, in reel 6, at the title: Cap and bells again, and in reel 7 showing an indoor circus (performing seals) this class of music is required.

ORGAN SOLOS—"Pantomime," Jepson; "L'Arlequin," G. B. Nevin. Two worth-while legitimate organ pieces which are typical examples of this kind of music.

PIANO SOLOS—"The Clown," Chaminade; "Pierrot and Pierrette," A. Foote; Suite: "Carnival Mignon," E. Schutt; "Marceline" (Dance of the Clowns), Trinkhaus.

PIANO ACCOMPANIMENTS—"Pulcinello," Aletier; "Le Retour," Bizet; "Harlequin Dance," Bendix; Selection: "The Merry Clown," Dileia; Selection: "The Circus Girl," Caryll; "Pierrot and Pierrette," Berge; "Pierrot and Pierrette," Hadley; "Pierrot and Pierrette," Hersom; "Harlequin and Colombine," Millegram; Suite: "At the Bal Masque," W. G. Smith; "The Showman's Dream" (descriptive), Herman; "Klown Kapers," Ball; "Spangles" (Intermezzo), Bratton; "The Country Fair," Armand; "A Day at the Fair," Lake; "Le Roman de Pierrot and Pierrette," Burgmeier; "Punchinello," Herbert; "Pierrot" (Serenade), Randegger; "Dance of the Clowns," Mendelssohn; "The Acrobat," Horvath; "Pierrot's Dance," Kullak; "Saltarello," from the opera "Mascot"; "Chanson de Pierrot," Drigo. The following suite is a new work from the pen of the French writer, P. Lacombe: "Masquerade," ("Carnival March," "Harlequin and Colombine," "Antics of the Clowns," "Mandolin Serenaders" and "Grand Parade.") "Pierrot," V. Sociale; "Pierrot Asleep," Fanton.

GALOPS (for ring scenes)—"Sawdust and Spangles," Hildreth; "Round the Ring," Allen; "Big White Top," Boehnlein; "The Ringmaster," Whiting; "High Stepper," Boehnlein; "Saddle Back," Allen; "Whip and Spur," Allen.

A good contrast in registration for galops is to alternate between a combination where the strings stand out distinctly and one in which the flute tone predominates. The tempo is made to suit the screen action.

MARCHES—"Society Swing," Frantzen; "The Light Horse," Blon.

SONGS—"O You Circus Day," Mo-



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HENRY PILCHER'S SONS PIPE ORGANS LOUISVILLE, KY.

naco; "Circus Days," by Lessing and Monaco, written for Jackie Coogan's film "Circus Days," and an adaptation of the book "Toby Tyler."

New Photoplay Music.

SOUTHERN—"Plantation Melody," by Arthur Farwell, is a dreamy southern idyl in D, with a secondary theme for clarinet and trumpet in which characteristic syncopation is introduced. With this is published an arrangement of Schubert's song "Who Is Sylvia?"

BRIGHT—"Swing Along," by W. M. Cook, proves to be a joyous rollicking number opening in F and having an intermediate strain in B flat for reeds.

SPANISH—A lively affair is "Spanish Gypsy Dance," by Dent Mowrey. The first theme is in triple measure—E minor—relieved by a pleasingly melodious section in E major.

ROMANTIC—"Plaisir d'Amour," by G. B. Martini, has two themes in F major, with a third part in F minor for strings and woodwind.

The foregoing are recent Schirmer Galaxy issues.

"Slumber Song," by Lester Groom. A legitimate organ work issued by the Clayton F. Summy Company and representative of the type of slumber song Gounod wrote in his famous little F major piece.

AMERICAN INDIAN—A clever and original little piece is "Chippewa Lament" (piano solo), by Juan Masters. Laid entirely in D minor, the composer by deft touches of harmonic changes has avoided monotony.

COLONIAL—In "Concert Gavotte" Charles G. Vardell has given a refreshing illustration of this type of composition. The piece begins in B flat minor, merges into the relative major, and then has an extended section in B flat major.

Toccata, in G, by Stanley T. Reiff, is the fourth movement of his "Festival Suite," and a splendid example of this form of composition. A quieter D major part offers the needed contrast.

Hymn Organ Records Successful.

The Victor Talking Machine Company, which recently issued an organ record of two hymns, "Nearer, My God, to Thee" and "Abide with Me," announces that "the public has shown a very decided interest in the record." This record was produced after six or seven years of experiments and the Victor people feel it is the first time a pipe organ recording has given the true tones of the organ. The Estey Organ Company has received a letter from the Victor company testifying to the valuable co-operation given by Estey in building and installing the instrument used in the recording laboratory. These records should materially help the growing interest and appreciation of the organ as a solo instrument.

Louis Robert to Baltimore.

Appointment of Louis Robert as head of the organ department in the Peabody Conservatory of Music at Baltimore is announced by Harold Randolph, director. Mr. Robert, who succeeds Dr. G. Herbert Knight, comes from New York, where he is organist and choirmaster in Temple B'nai Jeshurun. Mr. Robert was born in Holland and studied at the Amsterdam Conservatory under J. B. de Pauw, winning first prize for organ playing and other awards. One of his compositions for male choir, "Amstel's Werkman," received first prize in an international contest. Mr. Robert also specialized in piano playing and as an accompanist, being associated in the latter capacity with Tilly Koenen. As a conductor, Mr. Robert was for many years assistant to Willem Mengelberg, and made successful organ concert tours of Europe. Coming to America two years ago, Mr. Robert gave a recital in the Wanamaker Auditorium, New York, following this with other appearances in New York and with recitals in the Institute of Politics, Williamstown, Mass. He was then appointed assistant to Kurt Schindler, conductor of the Schola Cantorum in New York.

Program of H. M. Dunham's Works.

An interesting program of compositions of Henry M. Dunham, head of the organ department of the New England Conservatory of Music, was given the evening of Sept. 14 at the residence of Mr. and Mrs. Albert L. Crowell, Highland Park, Conn. Mr. Dunham played his "Aurora" and part of his "Highland Suite" for organ, and then his Variations for Organ and Pi-

ano, with Archibald Sessions at the piano. Mr. Sessions also played the finale from the second Organ Sonata. Two trios, Barcarolle, and "Eventide," were played by Mr. Sessions and Mr. Dunham, respectively, assisted by Katherine Howard, cellist, and Robert Doellner, violinist. Mrs. Howard also played "On the Sea," an effective number for violoncello.

Broadcasts Shure's New Work.

Arthur Blakeley, organist of Trinity Auditorium, Los Angeles, broadcast on Oct. 12, as part of the program of KHJ, two numbers from R. Deane Shure's charming suite "Lyric Washington," entitled "Potomac Park Boat Song" and "Mirror Reflecting Pool." The boat song, with its barcarolle rhythm, flows gracefully. It is purely lyrical, and though filled with sentiment, is conceived on a plane of high degree. The second number reflects on a placid sheen of crystal the memory of Washington and Lincoln.

Play before Rock Island Club.

An interesting program before the Rock Island Music Club at the home of Mrs. J. H. Hauberg, Rock Island, Ill., Oct. 7, included organ selections by Miss Bessie Noftsker and Mrs. Harvey Sangren. In the closing ensemble number, the Bach-Gounod "Ave Maria," Miss Katherine Gest presided at the organ. Miss Noftsker played: Largo, from "New World" Symphony, Dvorak; Melody in A, Dawes, and Finale in E flat, Faulkes. Mrs. Sangren's selections were: "Allegro Giubilante," Federlein; Evening Song, Johnston, and "In Springtime," Kinder.

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DISTINGUISHED MEN AT DINNER FOR DR. CARL

JOSEPH BONNET THE HOST

New York Organist Feted in Paris in
Connection with Initiation into
Legion of Honor—Vierne and
Gigout Present.

Joseph Bonnet invited a distinguished group of artists to celebrate the initiation of his friend William C. Carl into the Legion of Honor at the Hotel Meurice, Paris, on Sept. 18, when he gave a dinner in Dr. Carl's honor. Among the guests were:

Louis Vierne, organist of Notre Dame.

Eugene Gigout, organist of St. Augustin.

Paul Brunold, organist of St. Gervais.

Le Clanonie Van Nuffel, director of



DR. WILLIAM C. CARL.
American Organist Photographed on the
Steps of the French Institute.

the Institute Lemmens at Malines, Belgium.

Comte Henri St. Martin.

Edouard Risler, the famous French pianist.

Henri Casadesus.

Paul Fauchet, of the Fontainebleau School of Music.

Felix Guilmant, son of Alexandre Guilmant.

Alphonse Mustel.

A. Mangeot, editor of Le Monde Musical.

Augustus Convers, director of the Cavaillé-Coll Organ Works.

Alphonse Leduc, the publisher.

Edgar Schofield.

Dr. Benjamin Demarest.

Clarence Lucas.

Mr. Bonnet made an address commending the work of Dr. Carl and telling the assembly of artists of his work in promoting French art in America, where for many years he has worked with devotion in bringing forward the best compositions France has produced, and in teaching the method as used at the Paris Conservatoire, and also in assisting French artists and making them known in the new world.

Dr. Carl was heartily cheered as he rose to respond. He spoke for nearly half an hour and held the attention of the guests from first to last, speaking in French.

Dr. Carl was feted for a week. One of the entertainments was a dinner given by M. and Mme. Victor Loret (Marie Louise Guilmant) and a tea by Felix Guilmant.

For over thirty years Dr. Carl has promoted French music and methods in America. He was one of the first to champion the cause of French art on his tours of organ concerts throughout the country and in Alaska. During his student days he was the friend of all the great organists then playing in Paris, and a constant visitor to the organ lofts in the churches where they played, notably Guilmant, Franck, Salome, Widor, Gigout, Boellmann, Dubois, Rousseau and Baron Ferdinand de la Tombelle. Most of them

wrote works dedicated to him, and these were features in his American programs. French compositions have also figured conspicuously on the service lists at the First Presbyterian Church, New York, where Dr. Carl is organist.

The Guilmant Organ School, of which he is director, has always followed the precepts of its first president, Alexandre Guilmant.

A representative of The Diapason met Dr. Carl after his return to New York.

"In all probability," said Dr. Carl, "Mr. Bonnet will be here next year. His American friends have made it urgent for him to do so, and he is therefore formulating his plans to come. Unless something intervenes, there is a large chance of his undertaking a tour which I am confident will be a tremendous success. I heard him give a recital before the convention of Alsatian Organists in St. Eustache. His playing was stupendous. Such authoritative work and masterful artistry was hardly conceivable. The people rose to him and gave him a great reception. During the present season he has many continental tours booked. He is to open several important organs, notably the one installed in the cathedral at Bourges, France. His tours will include France, England, Spain and Scandinavia. During the season he will play the complete organ works of Bach at St. Eustache, as well as the complete works of Cesar Franck, and many modern pieces.

"Bonnet has just moved into his new home, where he gave a luncheon in my honor. The house is beautifully located. The new organ built for him at the Cavaillé-Coll factory will soon be installed, and his musical library, one of the finest in Europe, has been placed in the music room."

Opens Organ Built by Frazee.

Dr. John T. Erickson of New York dedicated an organ built by the Frazee Organ Company of Boston in the Congregational Church at Woburn, Mass., Sept. 23. The following selections were rendered: Festival Prelude, "A Mighty Fortress," Faulkes; "The Holy Night," George M. Vail; "Jubilate Deo," Silver; "Nightingale and the Rose," Saint-Saens; Caprice, Grieg; Melody, Dawes; Alpine Fantasy and Storm, Flagler; Canzonetta, Godard; "Passing of the Regiment," J. T. Erickson; Hawaiian National Airs, H. J. Stewart; Hallelujah Chorus ("Messiah"), Handel. The choir sang "Praise the Lord," by Mr. Erickson.

Opens Wurlitzer in Florida.

A large audience enjoyed an organ recital at the Dixieland Methodist Church at Lakeland, Fla., Oct. 13, when the new Wurlitzer Hope-Jones instrument was heard for the first time in recital. The organist was LaDow C. Kennedy, assisted by Professor A. G. Vredenburg, violinist of Southern College, and Mrs. C. A. Cole of Lakeland, soprano. Mr. Kennedy is organist of the First Baptist Church of Jacksonville, Fla., and of the Republic Theatre.

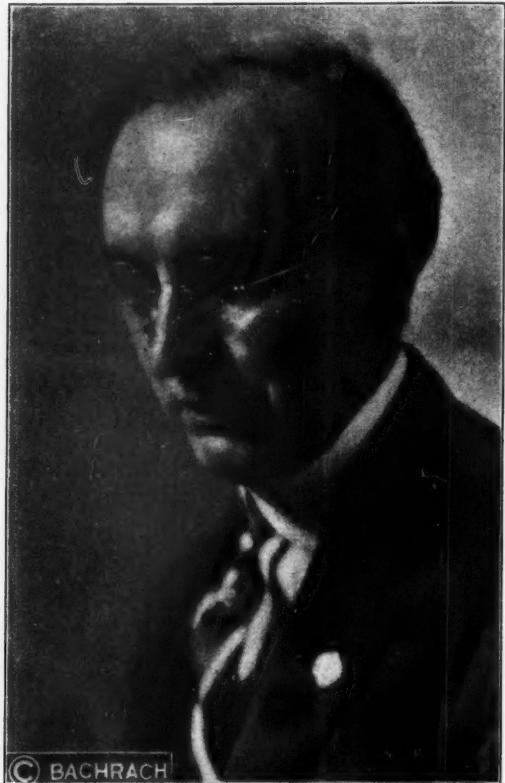
J. W. Clokey Busy Composing.

Joseph W. Clokey writes that he is having a delightful and profitable year's leave of absence and is busy with creative work. In six weeks he completed an opera and a cantata as well as smaller works. "My studio is a cabin on a ranch, just out of San Diego," writes Mr. Clokey. "There are pepper and eucalyptus trees all around and mountains in view on three sides. Some folks would consider it a lonely spot, but it is ideal for creative work. I had an inspiring summer vacation, motor camping. Was out ten weeks, covered 7,000 miles and took in, among other things, six national parks—Mesa Verde, Grand Canyon, Sequoia, Yosemite, Mount Lassen and Crater Lake."

Contract to Frazee Company.

To the Frazee Organ Company of Boston has been awarded the contract for an organ at the Universalist Church of Plymouth, Mass. For sentimental reasons the case of the old organ will be retained. The new organ will be of two manuals, containing twelve stops and a detached console.

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ANTHEMS of Today

By HAROLD W. THOMPSON, Ph. D.

The Diapason has published, in the form of a booklet of 32 pages, the results of a carefully conducted questionnaire among prominent organists and choirmasters in all parts of the United States, undertaken by Dr. Thompson, a member of the faculty of the State College for Teachers at Albany, N. Y., organist and director of music of the First Presbyterian Church of Albany, and the contributor of a valuable monthly choir department in The Diapason for more than six years.

Dr. Thompson made his compilation as the basis for a paper read at the convention of the National Association of Organists at Rochester, N. Y., in September, 1923. Afterward the results, with the vote in detail and complete lists of the anthems declared favorites by the leaders in church music in this country, were published in The Diapason. These lists, revised and amplified, with interesting comment, in addition to a list of the men and women whose votes were received, form the contents of the brochure.

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GUY C. FILKINS, CENTRAL M. E. CHURCH, DETROIT.



After a good summer abroad, spent in study and travel, visiting Italy, Switzerland, France and England, Guy C. Filkins, A. A. G. O., has returned to Detroit, where he is organist of the Central Methodist Church, and has made interesting plans for the year. Every Sunday morning during the winter Mr. Filkins will give an organ

recital before the service, as in former years, and two recitals will be played every month, the first one being given Oct. 19. These recitals are broadcast by station WCX. While in Paris Mr. Filkins heard Lynnwood Farnam give his recital there. He studied with Joseph Bonnet, also taking piano work with Wager Swayne.

KEEP ACTIVE IN MONTREAL Local Center of Canadian College of Organists Has Busy Season.

Montreal Center of the Canadian College of Organists is an active organization which keeps interest in the organ alive in this territory. Dr. Alfred E. Whitehead is chairman of the center. Arrangements for the season include several important events for which preparations already have been made. George M. Brewer gave an illustrated lecture-recital Oct. 9 at the Church of the Messiah on "The Little Organ Book of Johann Sebastian Bach." Oct. 30 a recital was scheduled at the Church of St. James the Apostle, the recitalists being Dr. A. E. Whitehead, F. R. C. O.; George M. Brewer, F. A. G. O., and J. E. F. Martin, organist and choirmaster of the church.

A lecture talk on "Pepys' Diary,"

by Dr. Whitehead, with musical illustrations by Lewis Gould, baritone soloist of Christ Church Cathedral, is set for Monday, Nov. 24, at 8:15 p. m., at Herbert Symonds' Memorial Parish Hall. A massed choir carol service of singers drawn from Montreal city churches is to be held at one of the downtown churches about Dec. 23. Other recitals being arranged before Dec. 31 at other churches will be announced in due course.

Miss Edith Potter Smith, organist of St. Paul's Episcopal Church at Kankakee, Ill., underwent a severe operation in August and is slowly recovering at her home. She expects to resume her place at the organ and her teaching work this month.

The recital which Miss Anna Carbone was to play at Carnegie Hall in New York Oct. 21 has been postponed until Jan. 8 because the work of reconstruction of the organ had not been completed.

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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Oct. 22.—William E. Zeuch is one of the busiest organists in Boston, but he still finds time to prepare a recital program for Sunday noon at the South Congregational Church; and these programs not only attract many persons who do not attend services, but are in themselves of special interest. For his third recital of the autumn series he announced the following selections: Allegro Maestoso, Maquaire; Cantabile, Jongen; Autumn Sketch, Brewer; "Distant Chimes," Snow; "Ave Maris Stella," Dupre; "Within a Chinese Garden," Stoughton; Berceuse and Finale from Symphony 1, Vienne. It will be noted that among compositions by Americans is one by Albert W. Snow, organist and choirmaster at Emmanuel Episcopal Church.

For several years Thompson Stone was organist and choirmaster at Second Church, Audubon Circle, and accomplished remarkable things with his chorus choir. Less than a year ago he resigned to become organist-choirmaster at the Wellesley Congregational Church. His present choir is a large chorus of splendidly-disciplined volunteers concerning which nothing but the highest praise is heard. Homer C. Humphrey succeeded Mr. Stone at Second Church and has continued the artistic work begun by Mr. Stone. On the evening of Sunday, Oct. 19, the choir of Second Church united with the choir of the Wellesley Congregational Church for a special musical service consisting of anthems by Tallis, Martin, Davies, Ivanoff, Franck and Sullivan, the organ music being played by Mr. Humphrey.

Although not material as a rule for a column devoted to organ music and organ players, it would not be wholly amiss to record a Bach piano recital program given Oct. 15 at Jordan Hall by Harold Samuel. While the program did not depart widely from the conventional, the playing was so ideal in every particular as to hold the listeners in a remarkable spell. Compared with Bach playing in the usual organ recital program, Mr. Samuel attained an artistic standard far beyond anything usually heard, and it is still a matter of wonder that organists do not penetrate into the deeper artistic and emotional characteristics of Bach's organ the same as Mr. Samuel has done for the piano music. Unfortunately local organists were mostly conspicuous by their absence at this time.

Cushing Academy, Ashburnham, Mass., is one of the oldest schools of its kind in New England. The dedication of a new organ given by former pupils as a memorial to Dr. and Mrs. Hervey S. Cowell was placed in the hands of the dean of the New England chapter, A. G. O., John Hermann Loud, who at this time played his 493rd recital program. The program for Oct. 10 presented the following compositions: Fugue in D minor, "We All Believe in One God," and Arioso in A, Bach; Cradle Song, Hailing; March, "Pomp and Circumstance," No. 1, Elgar; Serenata, Becker; Three Pieces from "Six Picture Scenes," Lemare; Improvisation on a Familiar Hymn, Loud.

The new organ was built by the Hook & Hastings Company.

Mrs. Florence Rich King, F. A. G. O., and her husband are to pass the winter in Los Angeles. Her position at the First Presbyterian Church is being filled by Alfred Thorndike Luard of Newtonville, who has announced several interesting services.

During August Arthur H. Ryder, formerly of Harvard Congregational Church, Brookline, but now organist-choirmaster at St. Paul's Episcopal Church, Dedham, substituted at the Park Street Church, Boston, while John Hermann Loud was on vacation at Rowley, Mass.

E. Rupert Sircom, organist-choir-

master of First Parish, West Newton, was organist during the summer at the Old South Congregational Church, Copley square, which is a distinctive honor. Henry Wry is the organist-choirmaster at the Old South Church.

While not yet publically announced, it is understood that Central Congregational Church, Boston, will soon undertake the acquisition of a magnificent electrically-controlled organ to be placed in the north gallery, but with two consoles, so that it may be played from either the gallery or the chancel. This church is among the most beautiful Gothic edifices in Boston, and its spire is accounted as one of the most nearly perfect in the world. H. R. Austin is organist-choirmaster at Central Church.

On the first day of October there was consecrated the Leslie Lindsey Memorial (Lady) Chapel of Emmanuel Church, Boston. There is every reason for calling this Lady Chapel one of the most beautiful structures in America. It is the desire of Boston musicians that the two-manual organ in the chapel be heard in recital, as its tones are in harmony with the exquisitely beautiful surroundings. To this end a committee of three was appointed by the executive committee of the New England chapter, A. G. O., to wait upon Albert W. Snow and invite him to play a program of organ selections on this instrument.

Friday evening, Oct. 10, Harold F. Schwab, organist-choirmaster of Second Universalist Church, Boylston street, gave a recital in Jordan Hall. This has become an annual event with Mr. Schwab and his playing always meets with great favor. His program—quite eclectic—was as follows: Prelude and Fugue in D major, Bach; "Grand Piece Symphonique," Franck; Minuetto from Symphony 3, Widor; Chaconne in D minor, Pachelbel; "Resting on the Hillside" and "Dripping Shadows," from "In the Highlands" (MSS.), Dunham; "Esquisse" and Canzona, Barnes; Toccata in F major, Faulkes.

An organ recital considerably beyond the average in artistry was the one Oct. 13 at Jordan Hall by Homer C. Humphrey, a member of the faculty of the New England Conservatory of Music. Of special interest were two compositions by G. W. Chadwick that are bound to take a place with his set of "Variations" published recently. Of the two the "Fantasie" is the better, although the "In Tadousac Church," which makes use of a melody in the form of plain chant, is very enjoyable. The audience was enthusiastic over Mr. Humphrey's playing and for good reasons, for he has fine technical facility and is more than able to master all intricacies of registration. His program was as follows: Chorale Improvisation, "Schmücke dich, O liebe Seele," Karg-Elert; Introduction, Passacaglia and Fugue, Willan; Sonata in E flat major, Bach; "In Tadousac Church" and Fantasie, Chadwick; Allegro Vivace, Symphony No. 1, Vienne; "L'Heure Exquise," Jepson; Finale, Symphony 7, Widor.

Organ for Wisconsin University.

Dr. Charles H. Mills, director of the school of music at the University of Wisconsin, rejoices over the fact that a long-felt want at the university is to be filled. It has been decided, following Governor Blaine's approval of legislative appropriations, to expend \$15,000 for an organ. Dr. Mills is designing a small four-manual instrument, adequate for Music Hall, which seats only 600 persons. The contract is to be awarded within a short time. This will be the first four-manual organ at Madison.

W. Richard Wagner at New Post.

W. Richard Wagner, organist at the Church of Our Father, Universalist, in Reading, Pa., for five years, has resigned to become organist and choir director of Grace Lutheran Church, which has a choir of forty voices and a three-manual organ. He succeeds Miss Mabel Wann, who has resigned.

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ESTEY FOR ST. JOSEPH, MO.

Large Three-Manual to Be Placed in the Auditorium There.

W. B. Damsel, head of the organ department of Lyon & Healy, Chicago, has closed a contract with the St. Joseph Auditorium Company at St. Joseph, Mo., for a large three-manual Estey organ to be placed in the Auditorium in that city. The instrument is to be completed in time for the 1925 May festival. The instrument will be divided, with one chamber at each side and a little forward of the proscenium arch. There will be a total of twenty-nine stops and 1,691 pipes. Herbert Krumme will be the organist in charge. Following is the specification:

GREAT ORGAN.

1. Diapason, 8 ft., 61 pipes.
2. Gross Flöte, 8 ft., 61 pipes.
3. Melodia, 8 ft., 61 pipes.
4. Gamba, 8 ft., 61 pipes.
5. Violoncello, 8 ft., 61 pipes.
6. Flute Harmonic, 4 ft., 61 pipes.
7. Viol d'Orchestre (from Orchestral), 8 ft., 61 notes.
8. Viol Celeste (from Orchestral), 8 ft., 61 notes.
9. Cathedral Chimes, 20 notes.

SWELL ORGAN.

10. Bourdon, 16 ft., 73 pipes.
11. Horn Diapason, 8 ft., 73 pipes.
12. Clarabella, 8 ft., 73 pipes.
13. Unda Maris, 8 ft., 73 pipes.
14. Stopped Diapason, 8 ft., 73 pipes.
15. Flauto Traverso, 4 ft., 73 pipes.
16. Oboe, 8 ft., 73 pipes.
17. Vox Humana, 8 ft., 73 pipes.
18. Cornopean, 8 ft., 73 pipes.
19. English Horn, 16 ft., 73 pipes.

ORCHESTRAL ORGAN.

20. Geigen Principal, 8 ft., 73 pipes.
21. Viol d'Orchestre, 8 ft., 73 pipes.
22. Viol Celeste, 8 ft., 61 pipes.
23. Concert Flute, 8 ft., 73 pipes.
24. Flute d'Amour, 4 ft., 73 pipes.
25. Clarinet, 8 ft., 73 pipes.
26. Flautina (from No. 24), 2 ft., 61 notes.
27. Dulciana, 8 ft., 73 pipes.
28. Estey Orchestral Harp, 49 notes.

PEDAL ORGAN.

29. Open Diapason, 16 ft., 44 pipes.
30. Bourdon, 16 ft., 32 pipes.
31. Lieblich Gedeckt (from No. 10), 8 ft., 32 notes.
32. Sub Bass (12 from No. 10), 16 ft., 20 pipes.
33. Violone (20 from No. 5), 16 ft., 12 pipes.
34. English Horn (from No. 19), 16 ft., 32 notes.

Bookings by Clarence Eddy.

In addition to the recitals booked by Clarence Eddy, as announced in the October Diapason, he made engagements as follows before starting on his tour to the Pacific coast:

Oct. 17—Canton, Ill., Methodist Church (assisted by Mrs. Clarence Eddy).

Oct. 31—Walla Walla, Wash., First Presbyterian Church.

Nov. 1—Pullman, Wash., State University.

Nov. 24—Flint, Mich., First Presbyterian Church (assisted by Mrs. Eddy).

Dec. 11—Des Moines, Iowa, University Church of Christ.

Every date on his western tour is filled.

Parvin W. Titus, organist of the Church of the Advent in Cincinnati and teacher of organ at the Cincinnati Conservatory of Music, married Miss Ophelia H. Perkins of Wayside Plantation, La., Aug. 14. The ceremony was performed by Dr. Matthew Brewster of New Orleans on the lawn of the bride's home. The young couple have been making their home at Cincinnati since Sept. 1.

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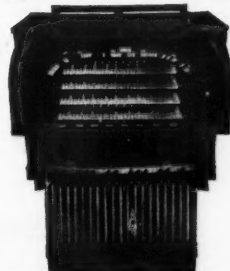
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This chapel is unique, for the entire interior has been designed and constructed as a tile project. Not only the walls, but the structural columns and arches are of tile, and the color scheme has been held to subdued variations of tone. The portal is rich in symbolism, and gives one the impression of quiet elegance and of rich simplicity. It presents a wonderful setting for the organ.

The organ itself is above the choir balcony, and is concealed by an unusual screen of colored tile which is backed with colored fabric. Above the organ is a large rose window and this adds to the beautiful surroundings of the organ.

The organ was built according to the following specifications, with provision made in the console for the addition of eleven more stops:

GREAT ORGAN.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Clarabella, 8 ft., 61 pipes.
Viola da Gamba, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Viole d'Amour, 8 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
Cathedral Chimes, 20 notes.
Marimba Harp, 49 notes.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 49 pipes.
Aeoline, 8 ft., 73 pipes.
Dolce Cornet, 3 ranks, 183 pipes.
Fugara, 4 ft., 73 pipes.
Rohr Flöte, 4 ft., 73 pipes.

Flautino, 2 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Cathedral Chimes, 20 notes.
Marimba Harp, 49 bars.
Tremolo.

CHOIR ORGAN.
Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 2 ranks, 110 pipes.
Dulciana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Cathedral Chimes, 20 tubes.
Marimba Harp, 49 notes.
Tremolo.

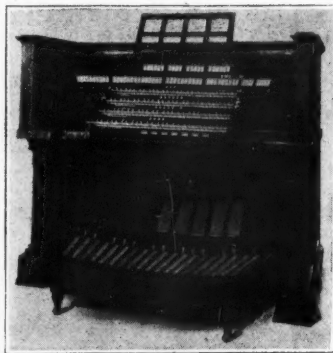
PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Cello, 8 ft., 32 notes.
Flute Dolce, 8 ft., 32 notes.
Cathedral Chimes, 20 notes.

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Van Dusen Pupils Appointed.

Pupils of Frank Van Dusen have obtained positions as follows this fall: Stanley Anstatt as organist of the Wausau Theater, Wausau, Wis.; Harold Cobb at the Burke Theater, Kenosha, Wis.; Paul Esterley at the Covenant Baptist Church, Chicago; Mrs. Florence Campbell at the First Methodist Church of Ravenswood; Mrs. Gertrude Bailey at the Lubliner & Trinz Theater, Orchestra Hall; Earl Ivey at the Jefferson Park Presbyterian Church and Frederick Marriott at the Hyde Park Baptist Church.



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American Organ Builders of Today

Historical Sketches of the Prominent Firms Engaged in Construction of King of Instruments

George Kilgen & Son.

Nearly three-quarters of a century devoted to organ construction in the United States is the record of a firm in the central west which serves as an example of the advance of organ building far from the eastern centers. In its career this firm has built upward of 4,000 instruments.

Such in brief is the history of George Kilgen & Son, Inc., of St. Louis, Mo. The founder of the house, George Kilgen, was an organ builder in Germany in the early part of the nineteenth century. He was a participant in the revolution of 1848 and came to this country with Carl Schurz. At first he was employed by the old Jardine Organ Company in New York. In 1851 he went into business for himself and this was the be-



CHARLES C. KILGEN.

ginning of the Kilgen establishment. Here he remained for some years and became known as one of the prominent organ builders of the east.

In 1873, with the growing tide of western development, the Kilgen factory moved to St. Louis because of that city's central location and its accessibility to the raw materials used in organ construction. Since that time the firm has been in St. Louis, moving every few years to larger quarters, until now it is one of the best equipped pipe organ plants in the world. The policy has been to specialize and build only pipe organs.

George Kilgen's son, Charles C. Kilgen, who was assisting in the work, after fifteen years of experience, in 1885, became a member of the firm. The firm's name then became "George Kilgen & Son."

While growing in size and reputation for artistic work the firm built four factories, the last being at the present address. Charles Kilgen's four sons joined the working force a number of years ago, and in 1924 the firm was incorporated under the name of George Kilgen & Son, Inc., Charles C. Kilgen, becoming president and his four sons—Alfred G., George J., Charles C., Jr., and Eugene R.—becoming members and officers of the firm. It is now a closed corporation with the stock limited to those immediately engaged in the carrying on of the business, which is operated completely by their own capital.

It has been a tradition in this family that each one, before becoming a member of the firm, must work in every department of the plant, becoming a practical organ builder, expert on tone and action, and an organ architect. Among the working force it is no unusual thing to find a man whose father worked with the firm before him and whose son is now working alongside of him. In the personnel are listed some of the most famous organ experts in voicing, elec-

Dennison Organ Pipe Company.

The name of the Samuel Pierce Organ Pipe Company has been changed to "The Dennison Organ Pipe Company" and this well-known concern will be known henceforth under the new name.

As the Samuel Pierce Organ Pipe Company, located at Reading, Mass., thirteen miles north of Boston, this establishment has been manufacturing organ pipes for seventy-seven years. It is one of the largest and oldest manufacturers of pipes in the country. The business was founded by Samuel Pierce in 1847. Mr. Pierce was a native of Hebron, N. H., and went to Reading in 1846. He began the manufacture of metal organ pipes in a small ell of his home, which is still standing adjacent to the site of the present factory. By persistent effort and determination he produced only the best, and adopted as his slogan "Quality and not Quantity."

In 1897 the business was incorporated, with William S. Dennison as manager and treasurer. Mr. Dennison has been connected with the business for thirty-five years. Like his predecessor, he has insisted on a superior quality of work and has been able to build and maintain a high standard through his experience and knowledge of what builders desire and expect of organ pipes. The company has a well-equipped mill for the manufacture of wood stops.

The Dennison factory is especially equipped for the manufacture of reed organ pipes, which are noted for their mechanical perfection and voicing. Through the diligence, industry and integrity of the present manager the business has grown to proportions which have given the town of Reading an enviable and wide reputation.

tric action, pipe making and acoustics.

The Kilgen factory makes every part of the organ it builds in its own plant, even casting the metal from which pipes are made and manufacturing its own magnets. It has gone into research work deeply, both to develop its electro-pneumatic action and to enhance tone qualities.

There are more than 4,000 organs, as stated above, built by this firm in use throughout the country, and they have delivered many in foreign countries. A few of their most famous works are the large four-manual instruments in the following auditoriums: New Cathedral, Washington University, Third Baptist Church, Pilgrim Congregational Church, West Presbyterian Church, St. John's M. E. Church, Temple Israel and Grand Central Theater, all in St. Louis; the University Church of Christ (Drake University), Des Moines, Iowa; St. Peter and Paul's Detroit, Mich.; Linwood Boulevard Presbyterian Church, Kansas City, Mo.; Sacred Heart Church, Baltimore, Md.; Majestic Theater, Houston, Texas; St. John Cantius Church, Chicago; Cathedral of San Fernando, San Antonio; St. Joseph's Cathedral, Oklahoma City, Okla.; Cathedral of the Immaculate Conception, Wichita, Kan.; Capitol Theater, Minneapolis, Minn., and Cathedral of St. John the Evangelist, LaFayette, La. Among others they are building large four-manual organs for St. Ignatius' Church, Chicago, and St. Vincent's Church, Los Angeles, Cal.

Pietro A. Yon was due to land in New York Oct. 24 after a summer spent in Italy and other countries of Europe. He will resume his organ teaching at the Yon studios in Carnegie Hall on Nov. 1.

Special music for rally day at Trinity Lutheran Church, New Brighton, Pa., under the direction of Miss Belle Andersson, organist, Oct. 5, was as follows: "The Son of God," variations, Whitting; Fantasia (organ and piano), Demarest; Meditation (organ, violin and piano), Meltzke; "Marche Religieuse," Guilmant.

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LIKE TWO SEPARATE ORGANS

Four-Manual and Echo Instrument
Built by Möller for \$2,000,000
Scottish Rite Cathedral in
Texas City Described.

The four-manual and echo organ being installed by the Möller factory in the new \$2,000,000 Scottish Rite Cathedral at San Antonio, Texas, has a number of interesting features, not only in the tonal arrangement, but also in its location. The instrument is entirely concealed. The great and the choir are in a chamber at the left of the stage, and the solo and swell organs in similar chambers at the right, with the console in the orchestra pit, and a separate two-manual console affecting swell and solo divisions in the choir loft at the right, where it is not visible to the audience.

Much interest has been expressed in the tonal scheme by organists who have studied it, as it virtually consists of two separate organs of similar tonality, making possible many antiphonal effects, and when full organ is played balance in every department from each side. It is an elaboration of the organ in the Lexington Avenue Opera House, New York, excepting the omission of theatrical effects.

Following are the specifications:

GREAT ORGAN.

1. Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Tibia Plena, 8 ft., 73 pipes.
5. Doppel Flöte, 8 ft., 73 pipes.
6. Claribel Flute, 8 ft., 73 pipes.
7. Gemshorn, 8 ft., 73 pipes.
8. Viola, 8 ft., 85 pipes.
9. Octave, 4 ft., 61 notes.
10. Flute d'Amour, 4 ft., 73 pipes.
11. Violin, 4 ft., 73 notes.
12. String Twelfth, 2 1/2 ft., 61 notes.
13. Fifteenth, 2 ft., 61 notes.
14. French Trumpet, 8 ft., 61 pipes.
15. Tuba, 16 ft., 85 pipes.
16. Tuba, 8 ft., 73 notes.
17. Clarion, 4 ft., 61 notes.
18. Concert Marimba, 49 bars.
19. Tremulant.

SWELL ORGAN.

20. Bourdon, 16 ft., 97 pipes.
21. Lieblich Gedeckt, 8 ft., 73 notes.
22. Orchestral Flute, 4 ft., 73 notes.
23. Flute Twelfth, 2 1/2 ft., 61 notes.
24. Flautina, 2 ft., 61 notes.
25. Tierce, 1 3/5 ft., 61 notes.
26. Open Diapason, 8 ft., 73 pipes.
27. Violin Diapason, 8 ft., 73 pipes.
28. Flauto Traverso, 8 ft., 73 pipes.
29. Viole d'Orchestre, 8 ft., 73 pipes.
30. Viole Celeste, 8 ft., 61 pipes.
31. Salicional, 8 ft., 73 pipes.
32. Violin, 4 ft., 61 notes.
33. Flauto Traverso, 4 ft., 61 notes.
34. Flute Mixture, 3 rks., 61 notes.
35. Contra Fagotto, 16 ft., 85 pipes.
36. Oboe, 8 ft., 73 notes.
37. Cornopean, 8 ft., 73 pipes.
38. French Horn, 8 ft., 73 pipes.
39. Vox Humana, 8 ft., 73 pipes.
40. Harp, 49 bars.
41. Xylophone, 49 bars.
42. Tremulant.

CHOIR ORGAN.

43. Contra Viola, 16 ft., 85 pipes.
44. English Open Diapason, 8 ft., 73 pipes.
45. Claribel Flute, 8 ft., 73 notes.
46. Flute Celeste, 8 ft., 61 pipes.
47. Quintadena, 8 ft., 73 pipes.
48. Gemshorn, 8 ft., 73 notes.
49. Gemshorn Celeste, 8 ft., 61 pipes.
50. Dulciana, 8 ft., 73 pipes.
51. Viole d'Orchestre, 8 ft., 73 notes.
52. Dulciana, 4 ft., 61 notes.
53. Flute Harmonic, 4 ft., 73 pipes.
54. Piccolo, 2 ft., 61 notes.
55. Cor Anglais, 8 ft., 73 pipes.
56. Clarinet, 8 ft., 73 pipes.
57. Tremulant.

SOLO ORGAN.

58. Stentorphone, 8 ft., 73 pipes.
59. Gross Flöte, 8 ft., 73 pipes.
60. Tibia Clausa, 8 ft., 85 pipes.
61. Tibia, 4 ft., 73 notes.
62. Concert Piccolo, 2 ft., 61 notes.
63. Gross Gamba, 8 ft., 73 pipes.
64. Gross Gamba Celeste, 8 ft., 61 pipes.
65. Trombone, 16 ft., 85 pipes.
66. Tromba, 8 ft., 73 notes.
67. Clarion, 4 ft., 61 notes.
68. Tremulant.

ECHO ORGAN.

- (Playable from upper and lower manual.)
69. Echo Flute, 8 ft., 73 pipes.
70. Muted Viol, 8 ft., 73 pipes.
71. Viole Celeste, 8 ft., 61 pipes.
72. Vox Angelica, 8 ft., 73 pipes.
73. Fern Flöte, 4 ft., 61 notes.
74. Echo Violin, 4 ft., 61 notes.
75. Corno d'Amour, 8 ft., 73 pipes.
76. Vox Humana, 8 ft., 73 pipes.
77. Echo Clarion, 4 ft., 61 notes.
78. Chimes, 25 notes.
79. Tremulant.

ECHO PEDAL.

80. Bourdon, 16 ft., 32 pipes.
(Separate blower for Echo division.)

PEDAL ORGAN.

81. Contra Bourdon, 32 ft., 56 pipes.
82. Open Diapason, 16 ft., 44 pipes.
83. Small Diapason, 16 ft., 32 notes.
84. Major Flute, 16 ft., 32 notes.
85. Bourdon, 16 ft., 32 notes.
86. Lieblich Gedeckt, 16 ft., 32 notes.
87. Quint, 10 1/2 ft., 32 notes.
88. Octave Bass, 8 ft., 32 notes.

89. Viol, 16 ft., 32 notes.
90. Dolce Flute, 8 ft., 32 notes.
91. Violoncello, 8 ft., 32 notes.
92. Tuba, 16 ft., 32 notes.
93. Trombone, 16 ft., 32 notes.
94. Contra Fagotto, 16 ft., 32 notes.
95. Tuba, 8 ft., 32 notes.
96. Tromba, 8 ft., 32 pipes.
97. Echo Bourdon, 16 ft., 32 notes.
98. Chimes, 25 notes.
Large Gong.
Thunder Sheet.

DEATH OF ALLEN W. SWAN

Sudden Passing of Organist Who Held New Bedford Post 46 Years.

Allen W. Swan, for forty-six years organist of the Unitarian (First Congregational) Church of New Bedford, Mass., died suddenly Oct. 18 as he was being taken into St. Luke's hospital, following a collapse at the church half an hour earlier. Cerebral hemorrhage was the cause of death. Mr. Swan was 72 years old.

Allen W. Swan was a native of Dorchester, a graduate of the Dorchester High School, and at the age of 15 took up the study of the organ with George E. Whiting at the New England Conservatory of Music. He later studied with John K. Paine at Harvard. In 1872 he entered the college of music of Boston University and was graduated in 1874.

Mr. Swan's first playing as an established church organist was at a little Baptist church in Neponset.

Prior to going to New Bedford, he had given three recitals at the Centennial Exposition in Philadelphia in 1876. He had played at the Conservatory of Music and at Wellesley College. In 1878 he gave ten recitals on the grand organ in Cincinnati Music Hall, then the largest organ in the United States. He played the organ for Theodore Thomas in "The Messiah" for the Cincinnati chorus. Mr. Swan taught for thirteen years at the New England Conservatory.

The funeral services were held at the church Oct. 21. The service was conducted by the Rev. E. Stanton Hodgkin, D. D., minister of the church. Dr. Hodgkin paid tribute to the late organist, while the choir sang three numbers, two of them favorite hymns of Mr. Swan and one a composition by him in 1879. There were two organ numbers at the opening by Alton B. Paull of Fairhaven and another at the close by Robert Allen of Fall River, both former pupils of Mr. Swan.

JOINS THE WICKS COMPANY

George B. Kemp, Jr., Appointed Sales Manager for Builders.

The Wicks Pipe Organ Company of Highland, Ill., announces the appointment of George B. Kemp, Jr., who has been for many years an organist and practical maintenance man at Indianapolis, to be sales manager of the company, resident at Highland.

Mr. Kemp took up his duties at Highland Oct. 7. He brings to his work a knowledge of the organ from the standpoint of both the player and the builder, and will give personal attention to matters arising in connection with sales that call for special consideration and study. He will also handle all the Wicks Pipe Organ Company publicity.

Mark Kinder's 25 Years' Service.

The rector, wardens and vestry of the Church of the Holy Trinity at Philadelphia issued invitations to a reception held on the evening of Oct. 30 in the parish-house to meet Ralph Kinder, organist and choirmaster of the church, in honor of his twenty-five years' service in this church. The occasion was made a notable one, an account of which will be presented in the December issue of The Diapason.

Dupre With Cincinnati Orchestra.

Announcement is made that Marcel Dupre has been engaged by Fritz Reiner, conductor of the Cincinnati Orchestra, to play with this orchestra Feb. 1. It is believed that the Cincinnati orchestra will thus present the first performance of Dupre's organ and orchestra composition, "Cortege and Litany," which was heard only once in America last season. In addition it is said that the orchestra will play Dupre's new arrangement for organ and orchestra of the Bach Toccata, Adagio and Fugue in C major.

ODELL TO BUILD ORGAN FOR BLOOMFIELD, N. J.

THREE-MANUAL OF 44 STOPS

Westminster Presbyterian, of Which
E. N. Williamson Is Music Com-
mittee Chairman, Awards Con-
tract—Clemmer Organist.

J. H. & C. S. Odell & Co. have received the contract for an organ of three manuals and forty-four stops, to be built for Westminster Presbyterian Church of Bloomfield, N. J., where A. G. Clemmer is the organist and E. N. Williamson of the New York Evening Post is chairman of the music committee. The original organ built for this church was erected by the Odell house in 1891 and was rebuilt with electric action by Hutchings in 1914. The new organ will retain many of the old Odell pipes and stops of the original organ, but otherwise will be new in every respect. Mark Andrews of Montclair, N. J., is consulting organist in the preparation of the specification and awarding of the contract.

The specifications are as follows:

GREAT ORGAN.

1. Major Diapason, 16 ft., 61 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Gamba, 8 ft., 61 pipes.
5. Dulciana, 8 ft., 61 pipes.
6. Gross Flöte, 8 ft., 61 pipes.
7. Octave, 4 ft., 61 pipes.
8. Wald Flöte, 2 ft., 61 pipes.
9. Super Octave, 2 ft., 61 pipes.
10. Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

1. Bourdon, 16 ft., 73 pipes.
2. Diapason, 8 ft., 73 pipes.
3. Viol d'Orchestre, 8 ft., 73 pipes.
4. Aeoline, 8 ft., 73 pipes.
5. Vox Celestis, 8 ft., 73 pipes.
6. Unda Maris, 8 ft., 73 pipes.
7. Stopped Diapason, 8 ft., 73 pipes.
8. Violina, 4 ft., 73 pipes.
9. Orchestral Flute, 4 ft., 73 pipes.
10. Flautina, 2 ft., 73 pipes.
11. Dolce Cornet, 3 rks., 219 pipes.
12. Cornopean, 8 ft., 73 pipes.
13. Oboe, 8 ft., 73 pipes.
14. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

1. Violin Diapason, 8 ft., 73 pipes.
2. Salicional, 8 ft., 73 pipes.
3. Clarabella, 8 ft., 73 pipes.
4. Viol d'Amour, 8 ft., 73 pipes.
5. Flute d'Amour, 4 ft., 73 pipes.
6. Clarinet, 8 ft., 73 pipes.
7. Concert Harp, 49 metal bars, with resonators.

ECHO ORGAN.

1. Muted Viol, 8 ft., 73 pipes.
2. Concert Flute, 8 ft., 73 pipes.
3. Flute Celeste, 8 ft., 73 pipes.
4. Rohr Flöte, 4 ft., 73 pipes.
5. Vox Humana, 8 ft., 73 pipes.
6. Cathedral Chimes, 20 tubular bells.
(Chimes playable from Great.)

PEDAL ORGAN.

1. First Open Diapason, 16 ft., 32 pipes.
2. Second Open Diapason (from Great No. 1), 16 ft., 32 notes.
3. Bourdon, 16 ft., 32 pipes.
4. Lieblich Gedeckt (from Swell No. 1), 16 ft., 32 notes.
5. Bass Flute (from Pedal No. 1), 8 ft., 32 notes.
6. Dolce Flute (from Swell No. 1), 8 ft., 32 notes.
7. Trombone, 16 ft., 32 pipes.

In addition to five pistons for the great, five for the swell, three for the choir and three for the echo, there are three pedal pistons and release adjusted to full organ combinations. In operating pedal pistons all stop action is automatically canceled without affecting the position of the stop registers, thereby allowing the performer to prepare in advance and while playing any combination desired which may be brought into operation at the proper moment by pressing the release piston.

The Organ in the Air— Radio Recital Schedule

[Those in charge of organ recitals broadcast from any station in America may have their schedules published in this column, without charge, for the information of those who wish to tune in for organ programs. Schedules must reach the office of The Diapason not later than the 22d of the month.]

SKINNER ORGAN COMPANY, Station WEAF.

Recitals 9:15 p. m. to 10:15 p. m., New York City time.
Nov. 2—W. A. Goldsworthy.
Nov. 9—Gordon Balch Nevins.
Nov. 16—Maurice Garabrant.
Nov. 23—Henry F. Seibert.
Nov. 30—Arthur Hudson Marks.
Dec. 7—W. A. Goldsworthy.
Dec. 14—Henry F. Seibert.
Dec. 21—Maurice Garabrant.
Dec. 28—Henry F. Seibert.

GRACE EPISCOPAL CHURCH, OAK PARK, ILL.—Station WTAY. Wave length, 283 meters. Recitals on the four-manual Casavant organ of sixty-five stops every Wednesday evening from 6:45 to 7:45, central standard time, by George H. Clark, organist and choirmaster of Grace Church.

OPENS CARNEGIE HALL YEAR

Heinroth, Back from Europe, Plays Recitals at Pittsburgh.

The Saturday evening and Sunday afternoon organ recitals at Carnegie Institute in Pittsburgh were resumed the first week of October. Dr. Charles Heinroth, the director of music and organist at the institute, is back from Europe after spending the summer in travel.

The present season is Dr. Heinroth's seventeenth at Carnegie Institute. This is probably a record for years of service among municipal organists of this country. In these seventeen years he has played to a total attendance of over two million in the music hall. Dr. Heinroth went to Carnegie Institute in 1907 as a successor to Edwin H. Lemare.

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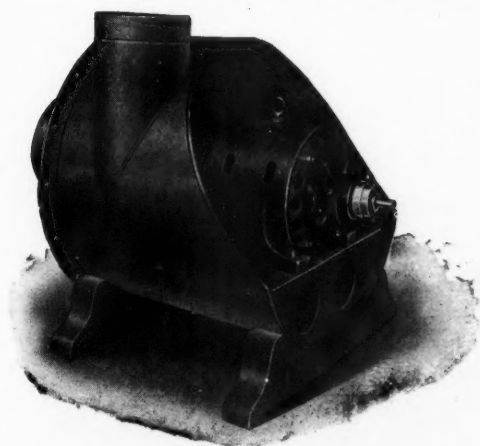
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continues to grow in favor by sheer force of rare quality and excellent merit. Its unusual refinement of workmanship, its painstakingly selected, high-grade materials, its wonderful mechanical accuracy and marvelous performance in the most trying tests, its extraordinary tonal perfection,—all these combine to make of the product of the Wangerin establishment an Art Organ in the full sense of the word.

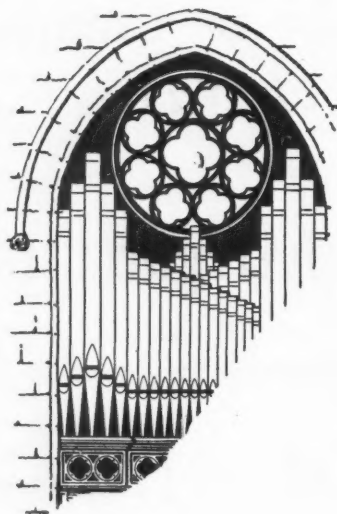
Testimonials and voluntarily expressed opinions from famous organists speak so highly of recent installations that no question remains concerning the fine and enviable prestige of the Wangerin Art Pipe Organ.—May we prove these assertions?

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